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AUDIO ORGASMS
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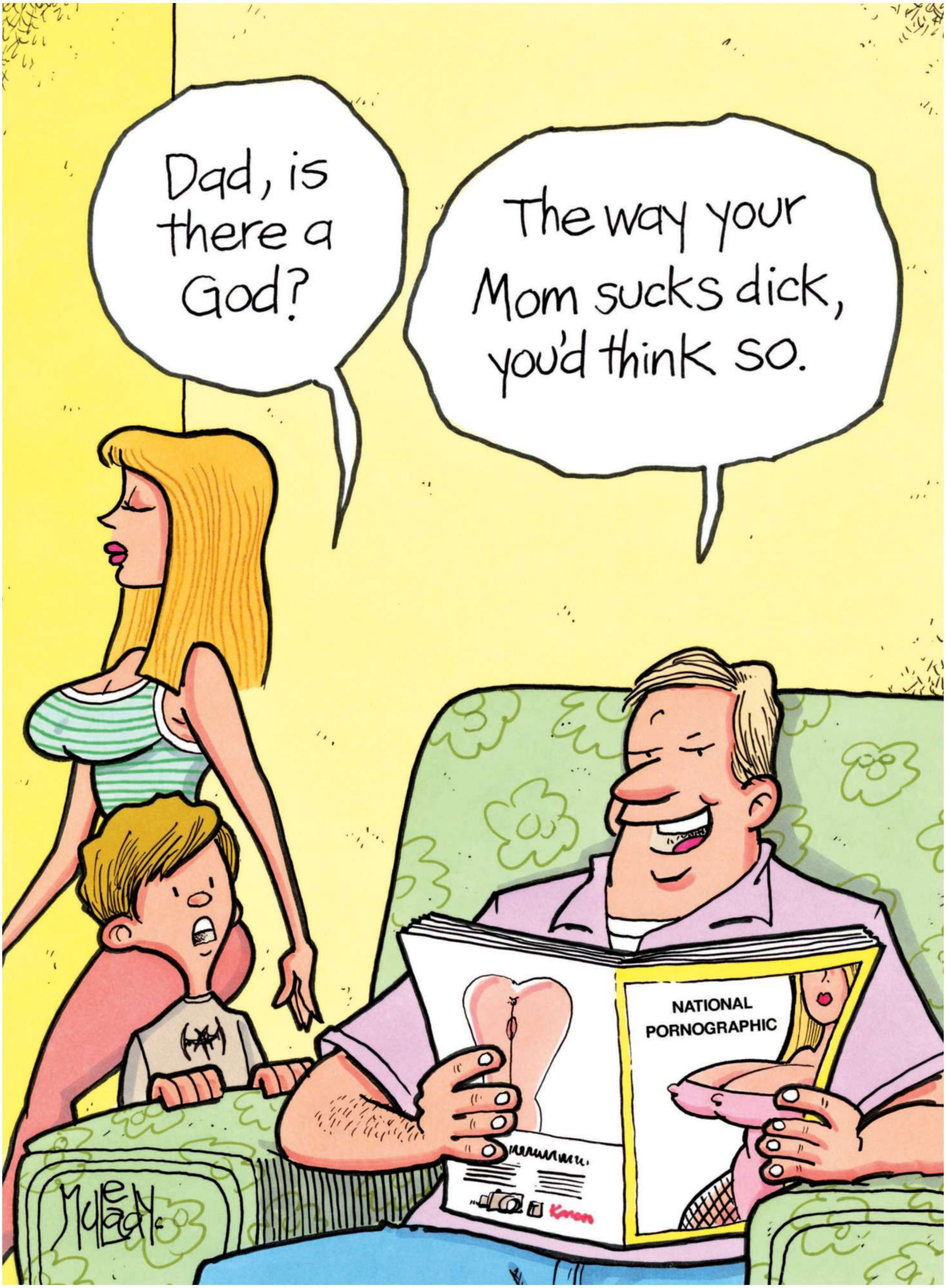
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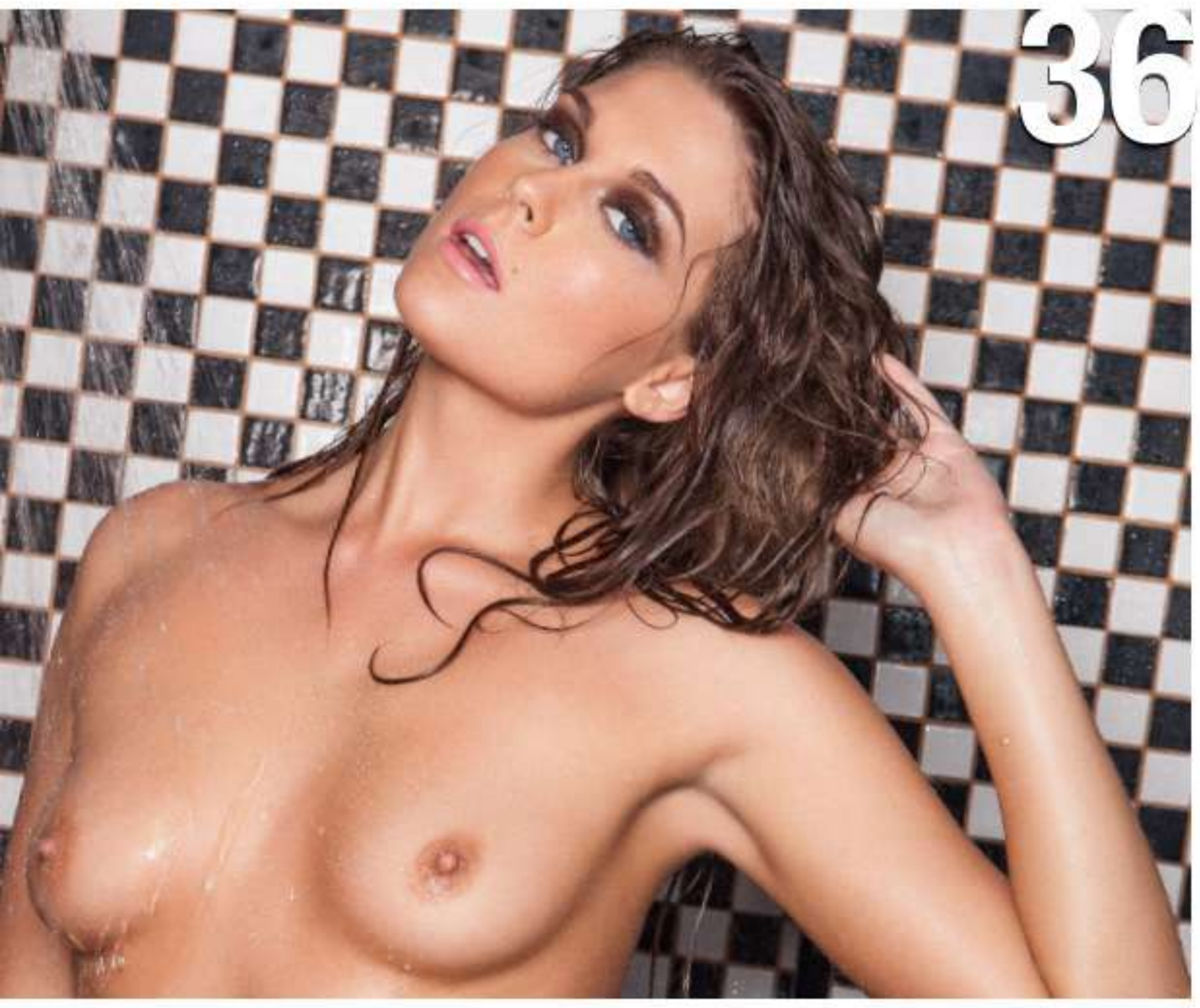

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HUSTLERMAGAZINE.COM

Larry Flynt

OVER THE TOP! TO THE POLLS!

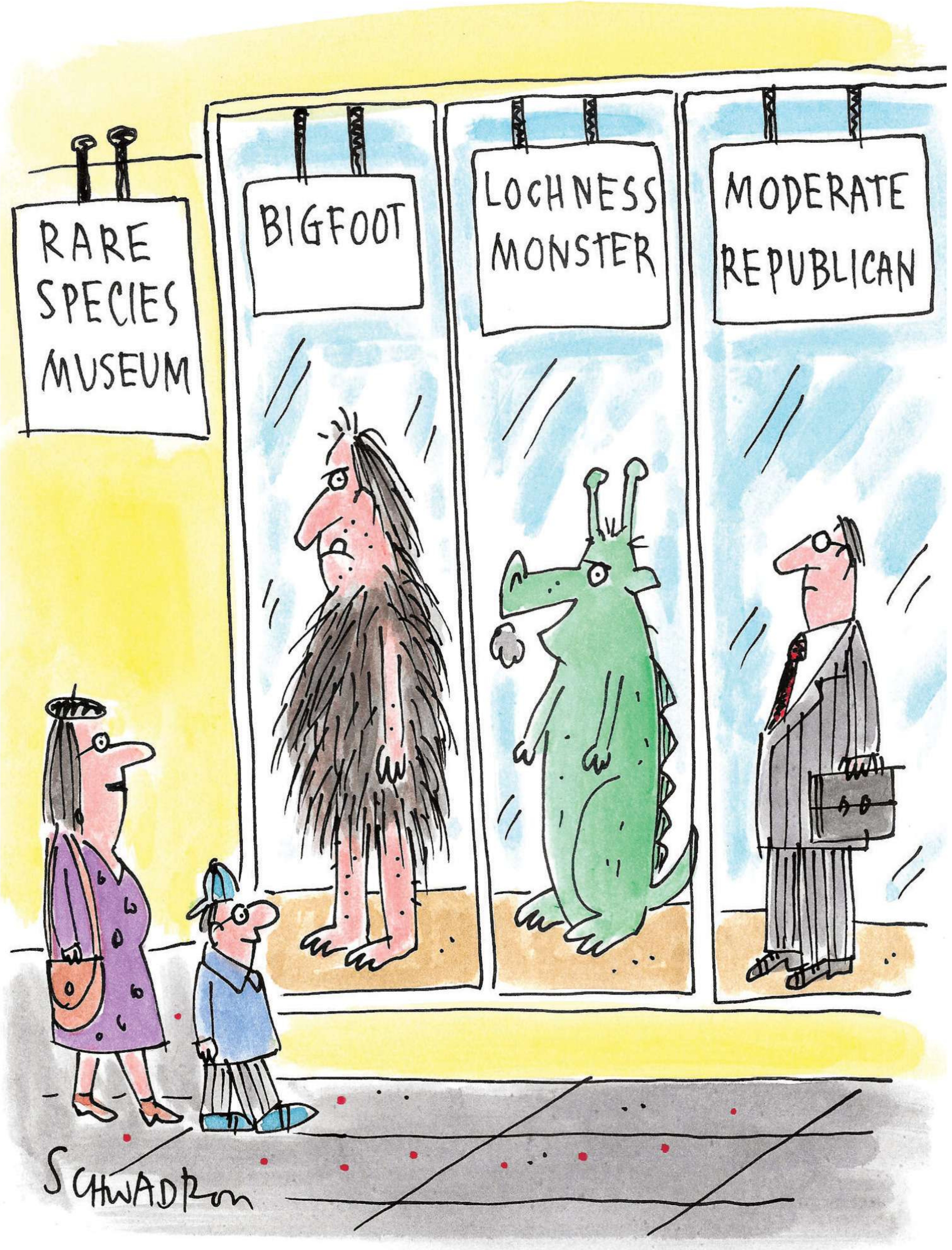
Folks, it's only a few days before the election, so I'm going to blow the bugle one more time here: CHARGE to the polls! There is absolutely no excuse for sitting this one out. And every single vote could be the one that tips the balance, because the Republicans will surely stoop to every dirty trick in the book to suppress voter turnout—like Governor Brian Kemp's hijinks in Georgia. What did he do in the last election there? Closed a slew of polling stations in minority neighborhoods and purged hundreds of thousands of citizens from voter rolls!

Trump's stooge in the U.S. Post Office, Postmaster General Louis DeJoy, almost pulled off a coup in August with so-called "cost-cutting initiatives" designed to cripple the post office from processing mail-in ballots. Thankfully, the Democrats howled and forced him to backtrack. Then, at the end of summer, Trump actually encouraged his supporters to vote twice, sort of. He told them that if they voted by mail, they should also go to polling stations on Election Day—Tuesday, November 3—and attempt to vote again to "make sure" their ballot was counted. As usual with this moron, no election officials support this practice. So now we have the guy who is always whining about voter fraud *actually encouraging his troops to commit voter fraud!*

Election Day 2020 is bound to present numerous challenges. You could arrive at the polling place where you last voted only to find out that it's been moved to a different location. You may well encounter long lines and voting centers hampered by machine malfunctions and a lack of poll workers. But whatever problems there are, be patient, stay in line, and do your duty. If you've been purged from the voter registration lists, don't humbly accept this. Fight back—not physically, but firmly insist on your right to vote. You can confirm your voter registration online at **usa.gov/confirm-voter-registration**. In some cities, there are drop-off locations for early ballots, meaning you don't have to lick a stamp and mail one in if you have an absentee ballot.

There hasn't been an election this crucial in a century. If you haven't already done so, for the sake of your fellow man and your country, GO VOTE! Tuesday, November 3.

Larry Flynt
Publisher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MAKING A KILLING OFF COVID

TRUMP AND U.S. BILLIONAIRES GOT RICHER WHILE HIGH SCHOOL KIDS OUTPACED THE FEDERAL GOVERNMENT'S RESPONSE TO THE PANDEMIC.

As bad as you may think Donald Trump and his administration's failed response has been to the coronavirus pandemic, it's far worse—in blood *and* treasure.

The blood cost in the United States far exceeds that paid by every other nation on Earth. As of late summer 2020, there were more than 6.5 million confirmed infections, although the Centers for Disease Control and Prevention believes the true number—including unconfirmed infections—is likely ten times higher. As I penned this column, some 200,000 Americans, and counting, have died. That cost in lives is too well known.

The cost in treasure, however, has stayed more obscure. Prior to the COVID-19 crisis, the national record for new unemployment claims had never surpassed 695,000 in a single week, even during the depths of the 2008 Great Recession. By mid-August 2020 that record was shattered *22 weeks in a row!* According to Trump's Department of Labor, once the coronavirus lockdowns began in March, the U.S. tallied well over 1 *million* new claims in 21 of those weeks, reaching well over 6 million a week during the earliest phase of the crisis.

The Commerce Department reported that Gross Domestic Product (GDP), which gauges overall economic health, plummeted to an unprecedented annualized *negative* 32.9% in the second quarter of 2020. Even amid the Great Recession, GDP fell only 8%. During the Great *Depression* of the 1930s, it took three years before the economy even approached a 30% downturn.

By late summer 2020 more than 30 million Americans were out of work as Republicans and the White House blocked a much needed Democratic legislative proposal. Adopted by the House of Representatives, it would have extended supplemental unemployment payments of $600 a week to all jobless Americans after the emergency benefits of the CARES Act expired in July.

As gruesome as the economic toll has been—with millions of families facing the loss of their homes—billionaires under Trump's economic aegis have made out like bandits. "Between March 18 and August 5, 2020, the total wealth of U.S. billionaires went up $685 billion," the Institute for Policy Studies reported. The IPS found that, as of August, the 12 richest Americans—by themselves—have a combined net worth of $1 trillion, a 40% increase since the crisis began. Must be nice.

"We're talking about the Wall Street casino here," Chuck Collins—lead author of the report—told me. "A gambling casino market where, actually, when unemployment goes up and wages are low, profits are high. Stock markets generally love high profits and low wages." But Collins emphasized that "Wall Street is not the economy. Only 14% of Americans have direct investments in stock. So this tells us the story of how the top 10%—and in this case the billionaires—are seeing their wealth surge during an unfortunate time for everyone else."

Pointing to years of tax cuts for the wealthy, Collins said, "As we went into the pandemic, we were at maybe our greatest unequal level since the Gilded Age [the late 19th-century economic windfall for the wealthy]. The reality is, since 2009, only about 20% of households recovered [to] where they were in terms of savings and net worth prior to the Great Recession of 2008." After four decades of growing income and wealth inequality, Collins noted, "we're just absorbing now the preexisting condition of extreme inequality in America."

It didn't have to be this way. Most industrialized nations have largely beaten the coronavirus, if not into submission, at least to the point of gaining a semblance of control. They've safely reopened businesses and schools to begin rebuilding their economies for everyone, not just the profiteers at the top of the economic food chain.

But our country was "lucky" enough to meander into the deadliest global pandemic in more than 100 years with the most incompetent President to ever occupy the White House. Donald Trump botched every element of this catastrophe while arguably *causing* much of it through his own bumbling failures, lack of interest (remember, he claims to be a billionaire after all) and unapologetic denial. A child could have handled it better.

Need proof? When Shourya Seth—a 17-year-old high school senior in Atlanta, Georgia—heard that the nation was having trouble supplying personal protective equipment (PPE) to medical workers, he and his friends stepped in. They launched Project Paralink, a grassroots nonprofit organization, to produce and distribute PPE to healthcare workers on the front lines.

The PPE shortage "was terrible for us to see," Seth explained. "We ended up deciding to do something to fix the problem, at least in the state of Georgia, because we didn't want people that we knew, people that were close relatives, close friends, to be affected so badly by the pandemic."

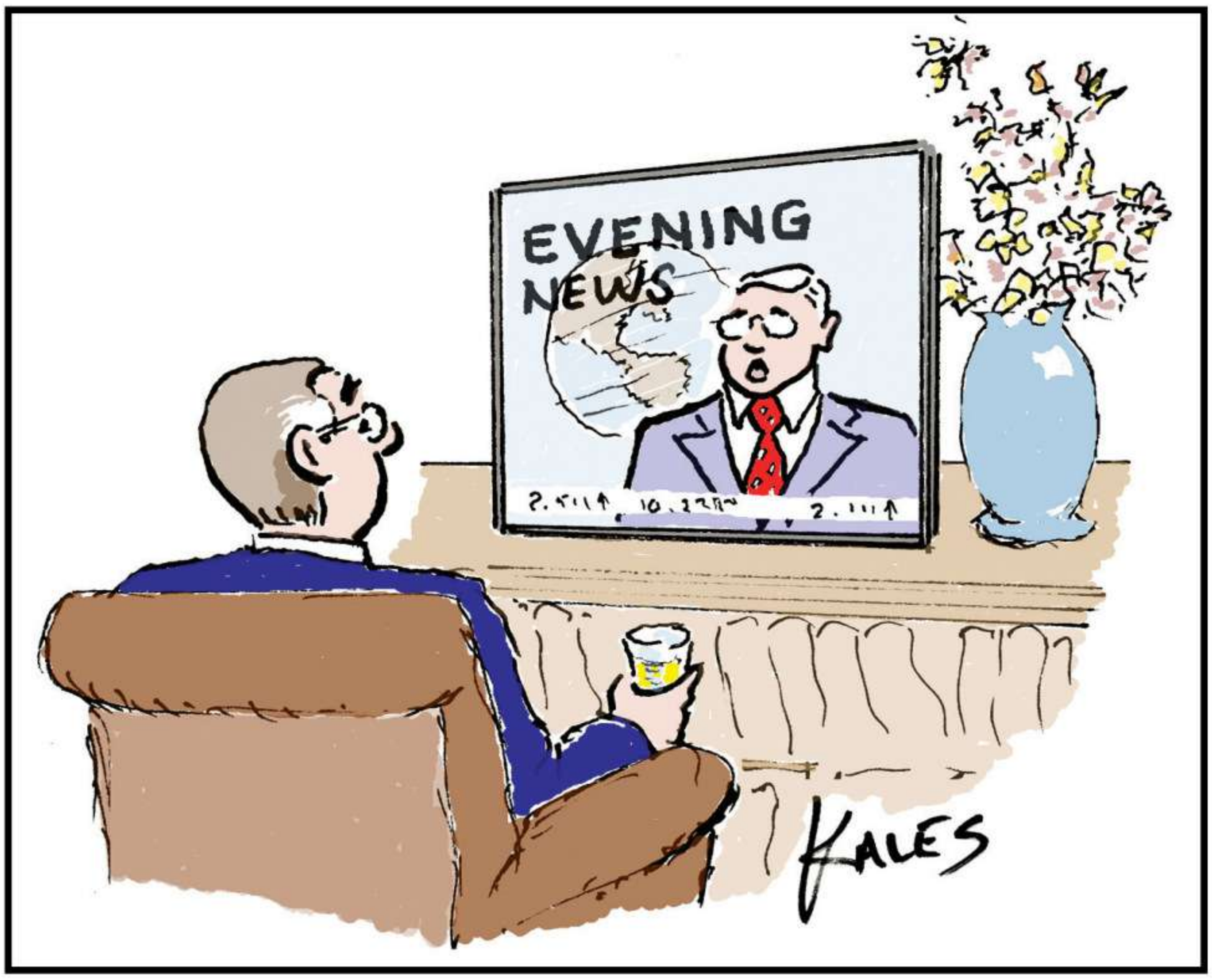
Seth and his friends began calling hospitals to ask what was needed and figured out how to have it manufactured and prioritize delivery. By mid-July 2020, Project Paralink had been able to manufacture and donate around 420,000 PPE units—primarily masks and face shields—to more than 1,500 locations.

By June, Seth boasted, "we actually passed FEMA in the donation of face shields" in Georgia. Trump's Federal Emergency Management Agency "had, at that time, only been able to produce 189,000 face shields" for the state. "We were able to produce 370,000…and the funny part is some of the donations we made were to FEMA!"

After four years many Americans have become numb to the failures of Trump's disastrous administration. But the stories of its lack of competence and seemingly endless corruption are only now beginning to be told.

If We the People are lucky enough in November to overcome Trump's attempted theft of the Presidential election, the real story will only then *begin* to be learned. He and his billionaire buddies have looted a treasure from the rest of us, but it may not protect them from a nation that has paid an unspeakable price in blood.

Brad Friedman is a Los Angeles-based investigative journalist, radio host of the nationally syndicated *BradCast*, political commentator, troublemaker and publisher of *The Brad Blog* (**BradBlog.com**).



"Today the President fired the entire CIA for spreading fake news. The White House also ordered 300 cases of fortune cookies."

TRUMP FAILURES.

TRUMP STEAKS

TRUMP COLOGNE

TRUMP AIRLINES

TRUMP UNIVERSITY

TRUMP MORTGAGE

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TRUMP: THE GAME

TRUMP ICE

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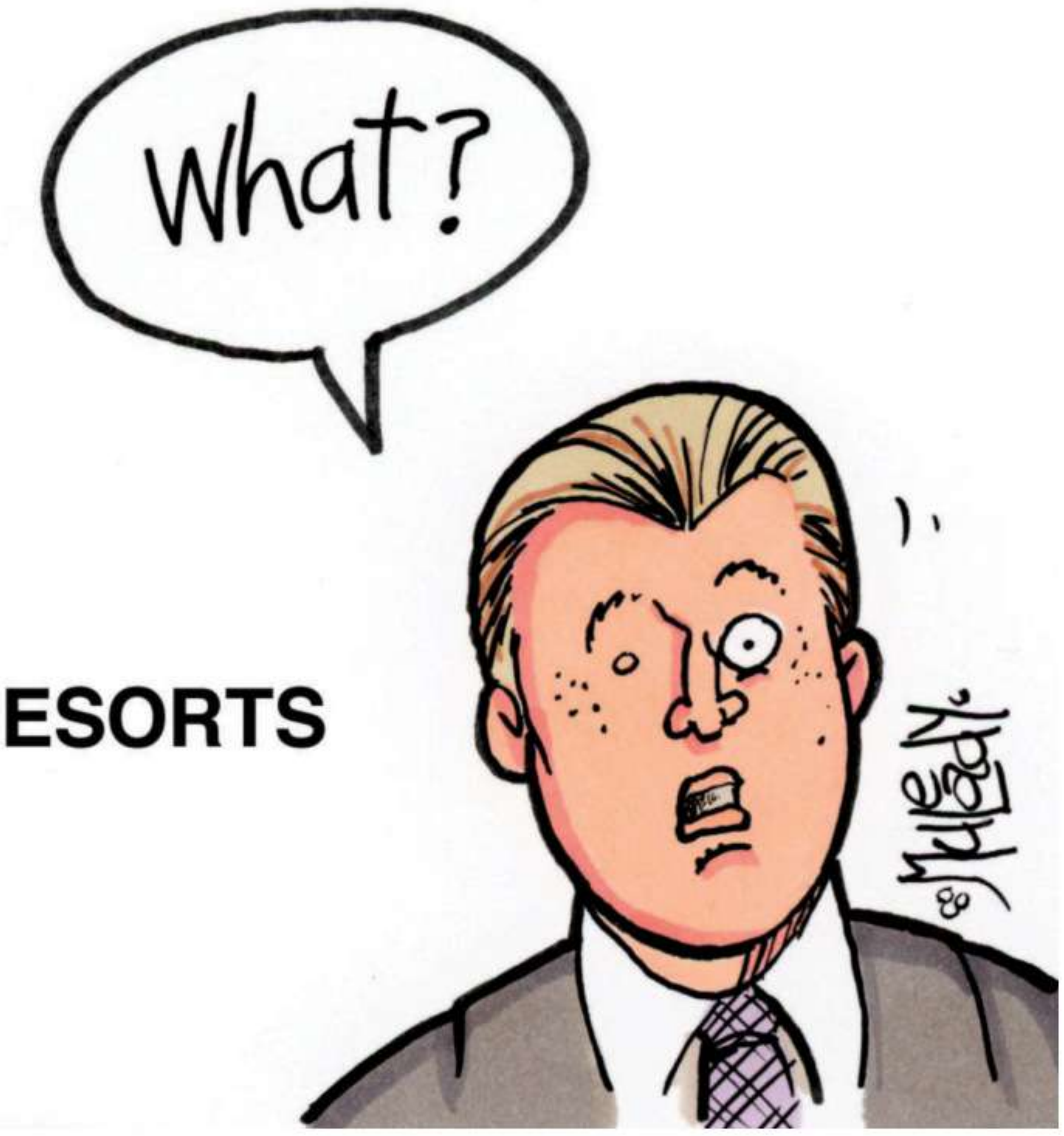
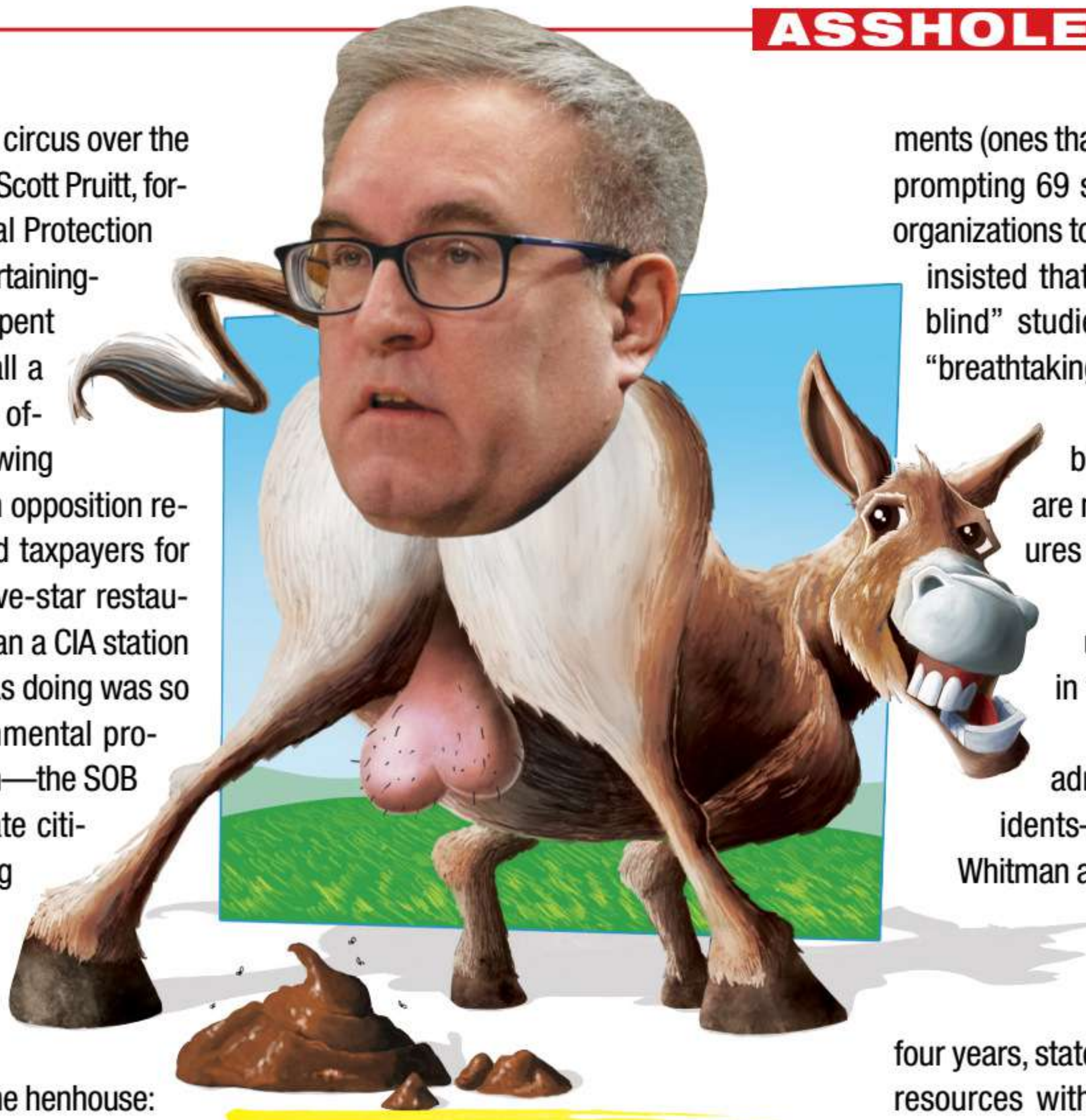




ANDREW WHEELER

Fans of Trump's musical-chairs circus over the last four years may remember Scott Pruitt, former head of the Environmental Protection Agency (EPA), as one of the most entertainingly corrupt clowns of all time. Pruitt spent $43,000 in taxpayer money to install a soundproof phone booth in his EPA office, had a 24/7 security detail following him everywhere, spent $120,000 on opposition research against his critics, and billed taxpayers for luxury travel trips and dinners at five-star restaurants. Why was he more paranoid than a CIA station chief in Beirut? Because what he was doing was so outrageous—gutting every environmental protection rule he could lay his hands on—the SOB no doubt feared retribution from irate citizens. He was an obvious stooge of Big Oil and other corporate polluters and such a colossal spender of taxpayer money that Trump was finally forced to dump him.

Now there's a new fox guarding the henhouse: Andrew Wheeler, who served as Pruitt's deputy and then acting administrator until Trump appointed him to the top spot at the EPA. His job is to be a bit more subtle and deceptive while poaching the hens, and he's got the perfect resumé for the con job. As Bob Deans of the Natural Resources Defense Council put it, "Going from a train wreck to a house on fire doesn't give us comfort."

Before landing at the EPA, Wheeler was an attorney and lobbyist for the Faegre Baker Daniels law firm, representing the notorious coal baron, Robert Murray. His company, Murray Energy, was cited for 64 safety violations before its Crandall Canyon mine in Utah collapsed, killing six miners and three rescue workers in 2007. Murray tried to blame it on an earthquake, but seismologists and investigators proved it was caused by faulty mine construction and operation. During the whole ordeal, Murray was a flaming asshole, often screaming at the trapped miners' families, even causing their children to burst into tears. He was eventually fined $1.85 million for the collapse—the highest fine ever for a coal mine—but continued blaming God, nature, unions and everybody but himself for the loss of life. This is the bastard Donald Trump affectionately calls his coal "guy."

Andrew Wheeler was Murray's consiglieri, earning over $3 million from 2009 to 2017. In that role, he lobbied to decimate Obama's regulations to limit carbon emissions by power plants and encouraged the Energy Department to subsidize Murray's coal plants, the dirtiest fuel source of all. Long before this, Wheeler served for two years as chief counsel to Senator Jim Inhofe, the leading climate change denier in the U.S. Congress, who famously made a speech on the Senate floor holding a snowball to demonstrate that global warming was a hoax—about as idiotic as holding up a jar of California rainwater to prove that there's no chronic drought in the Western states. In his confirmation hearings for deputy director of the EPA, Wheeler was asked if he accepted the scientific consensus about man-made climate change. He answered, "I believe that man has an impact on the climate, but what's not completely understood is what the impact is." Well, all the scientists are pretty damn sure the impact is not *global cooling*, Andy, because 2010 to 2019 was the hottest decade ever recorded, according to NASA and the NOAA (National Oceanic and Atmospheric Administration)—a trend that has continued nonstop since the Industrial Revolution.

In 2018 the Fourth National Climate Assessment report was released by the Trump Administration, warning about the dire effects of continued unrestricted carbon emissions for the health of the planet, the health of our lungs and even the health of the economy. Trump said, "I don't believe it," and Wheeler clearly didn't like it either, saying, "I'm not aware of a formal process within the administration" to incorporate it into decision-making. He also cited a 14% reduction in American CO2 emissions since 2005, without noting that almost all of that was due to Obama's policies, policies Pruitt and Wheeler had been sabotaging since day one. *We'll take credit for all the progress made by the previous administration—before slamming the train into reverse!*

When asked to name three EPA policies that contributed to cleaner air, Wheeler came up embarrassingly blank. From the honcho chair, Wheeler argued for a proposed new rule that would prohibit the EPA from using certain scientific studies in its assessments (ones that do not make their raw data public), prompting 69 scientific and medical public health organizations to condemn the rule. Instead, Wheeler insisted that the EPA use the kind of "double-blind" studies that the FDA uses. But this is "breathtakingly ignorant" said the Union of Concerned Scientists, because double-blind studies for vaccines and drugs are not possible for research that measures environmental impact. It's as ass-crack stupid as if he had suggested using chemistry-lab Bunsen burners in the surgical operating room.

In June 2019 three previous EPA administrators under Republican presidents—Lee M. Thomas, Christine Todd Whitman and William K. Reilly—testified before Congress, denouncing the new anti-science stance under Trump. Lee Thomas, Reagan's EPA chief for four years, stated, "Does the agency have adequate resources with the strong scientific capability it needs? Is it seeking input from key scientific advisory committees? Is it coordinating actively with the broad scientific community on research surrounding environmental issues? I don't think they do."

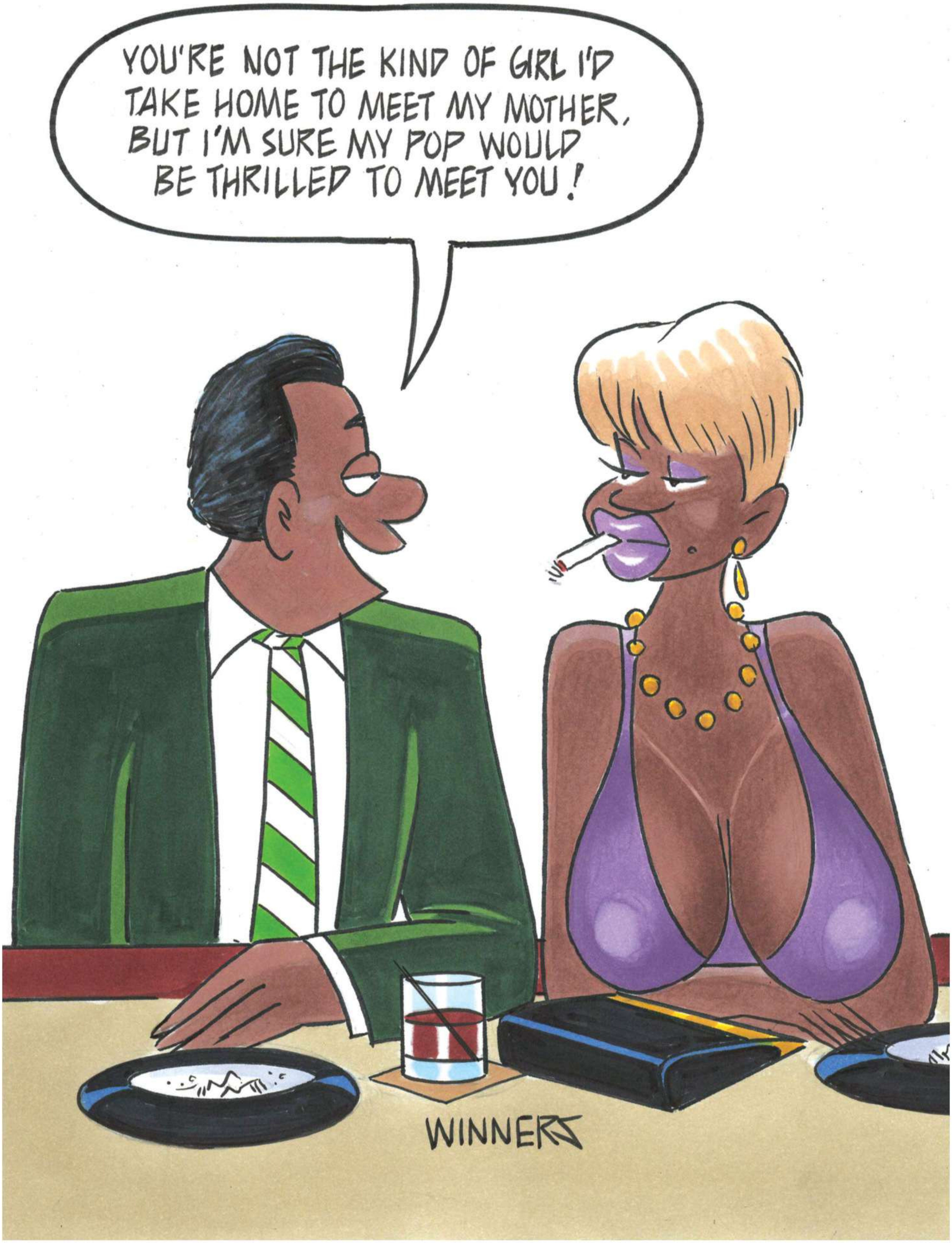
When Saint Reagan's guy says the EPA under Trump is a bloody farce, good Republicans and other concerned citizens had better listen up. Trump and his goons are far, far worse than any previous GOP administration at devastating the environment at a time when it's already approaching red-line levels. It's not only that Trump doesn't believe in science—he's also too damn stupid to *understand* science.

In April of this year, Wheeler took a knife to an Obama regulation that limited the amount of mercury and other pollutants that coal plants could emit, calling the rule overreach. Yes, overreach—as in trying to reach out and protect citizens from suffering the effects of mercury poisoning from their air and drinking water. This is especially criminal now: As Delaware Democratic Senator Tom Carper noted, the "EPA is all but ensuring that higher levels of harmful air pollution will make it harder for people to recover in the long run" from COVID-19.

Thanks again, Donald: Let the planet burn up; let the coronavirus run amok in the United States; then poison us under clouds of mercury.

While Trump may be as ignorant as he is hostile to science, Andrew Wheeler has no such excuse. He's been in the environmental regulation scene and energy racket for most of his adult life and well knows the science is true and on target. He just doesn't give a damn. He's a lying, corrupt industry goon who will no doubt score a cushy, lucrative job with Big Oil or Big Coal as his payoff for crippling the EPA, public health be damned. Go choke on a mercury-infused snowball, Asshole! H

PHOTO BY MEDIAPUNCH INC/ALAMY


YOU'RE NOT THE KIND OF GIRL I'D TAKE HOME TO MEET MY MOTHER, BUT I'M SURE MY POP WOULD BE THRILLED TO MEET YOU!
WINNERS

SEX DOLLS DOWN UNDER

As America stares down the barrel of a second wave, pandemic-weary folks are searching for alternatives—scratch that—"acceptable substitutes" for human intimacy. And you know what? Scratch "human." Right about now intimacy, human or otherwise, would do nicely, thank you.

So it should come as no surprise that some retailers are seeing massive spikes in sex doll sales. This summer *Vice*, by way of *Happy* ("News and Entertainment from Australia's favorite youth publisher") spoke to retailers and manufacturers Down Under who confirmed that, yes, sex dolls' sales have jumped significantly since the pandemic's onset.

Just to be clear, we're not talking about inflatable pool toys here. Basic models range between $1K (very low end) and $4K, while a RealDoll can set you back upward of $5.5K (and that's without any customizations). Australia's Cherry Banana, an online sex shop, say that they've doubled sales since March, moving up to 25 dolls a month.

Even more interesting is *who* is buying them. One manufacturer, Sex Doll Australia, told *Vice* that a not-insignificant number of couples had contacted them about the prospect of spicing up their relationship in lockdown with a sexy silicone boyfriend or girlfriend.

"In this new trend, we've got a husband buying a female doll alongside his wife, for him; a husband and wife buying dolls together, one for each other; and also a general increase in women buying male dolls for themselves."

The phenomenon is by no means restricted to our friends below the equator. In fact, sex toy sales as a whole have exploded across the globe, increasing by as much as 30% (as noted by North American chain Adam & Eve). Ladies are especially enthusiastic spenders, with the We-Vibe and Womanizer toys selling 200% more in April than they did exactly a year previous. Ah, yes, if I had a RealDoll, her name would be Jessica (see page 60 for the reason why).

MIA KHALIFA'S SEXY SPECS

Since leaving the adult industry, Mia has been very vocal about her thoughts on porn, and that has ruffled a few feathers. But no matter where you stand on this prickly predicament, there's one thing we can all agree on: It's hard to fault a selfless act.

As you know, a massive explosion killed at least 190 people and wounded thousands more on August 4 in Beirut, Lebanon. The devastation and destruction unleashed a humanitarian crisis in a city already teetering on the edge, the former Paris of the Middle East now in ruins.

Khalifa, who is of Lebanese descent, announced last August that she would auction off the famous glasses she wore during her brief stint in adult entertainment (2014 for those of you just joining us). She described their condition as "used and abused."

By the time bidding closed, her specs had fetched over $100,000, and every penny is earmarked for the Red Cross's efforts in Beirut, where she was born. Since leaving adult entertainment, Khalifa has gone on to become a social media commentator and sports pundit. And she has dedicated a big chunk of her bandwidth to highlighting the crisis in Lebanon, while schooling her followers on the profound depths of corruption that prevent her birth country from moving forward. Khalifa's activism and keen mind for fundraising could help countless people get back on their feet.

Want to help? Support the Lebanese Red Cross. Go to RedCross.org.LB, and click on the "Donate" tab. For more on Mia post-porn—and the most amazing slapshot story you will ever read—check out her interview in the December 2019 HUSTLER.

"My grandmother is over 80 and still doesn't need glasses. Drinks right out of the bottle." —HENNY YOUNGMAN, COMEDIAN

SKIN HUNGER

It's fair to say that this pandemic blows—or rather, the lack of being blown and blowing really sucks (ouch). It also highlights a phenomenon we've only just begun to fully appreciate: skin hunger.

In the spirit of anecdotal journalism, *Refinery29*'s Kirthan Aujlay tells us about an epic threesome experience and how it did her so much good after feeling so cut off from the world. But as much as we all wish we were flies on the wall that day, the article zeros in on a much more important theme that affects everyone.

Skin hunger, as it were, is very real and can affect both mental and physical well-being (depression, anxiety and insomnia to name a few). This "loneliness from a lack of connection with others" is why the Dutch government advised citizens to find a sex buddy while under quarantine, and you can even argue that similar concerns are what drove health officials at the British Centre for Disease Control to suggest the use of glory holes as a safe(r) alternative to close-proximity sex.

If we pull back our focus and look at the importance of touch in general, you see how critical this issue is. A joint study between France and the U.S. shows how friendly touches actually decrease the incidence of aggression, while research consistently demonstrates that a gesture as simple as a handshake is shown to reduce stress levels by lowering the level of cortisol in the body. Crazy, right?

So know that what you're going through right now is very normal. You are not alone, friend. Many of us are right there with you.

HEAR, HEAR! IN PRAISE OF AURAL SEX

Audio porn has been around for a while. It can be hot as hell and both a welcome diversion and powerful alternative to video. But whereas once there was maybe only a handful of decent audio options, content is now exploding at an exponential rate. Listen closely as we round up the best of aural sex (and thank you, *Self.com*, for guidance on this list).

- *DipseaStories.com* ($9 a month for unlimited): Kind of like the Goop of audio porn. If your sweet spot involves a more, shall we say, cerebral vibe, then you're in for a treat. Content is rich in story and character detail, perfect for losing yourself in a world of pleasure.
- *TryQuinn* (free): If you prefer a platform that's more of a no-muss-no-fuss experience, then try this stripped down repository of user-driven content. For a free site, there is an embarrassment of riches to choose from: JOI (jerk-off instruction), narrated stories, voyeuristic (and consensual) sex sounds… Just search by category and enjoy!
- *Tumblr* (free): Remember Tumblr? Granted, it's no longer the smut fest that we came to know and love, but the embattled platform is experiencing a second life as one of the go-to hubs for indie audio porn. A few blogs to get you started—"Let Me Hear It," "Sounds of Pleasure" and "Audio Orgasm"—and there are so many more to explore if you dare to venture further down the rabbit hole.
- *Audiodesires* (free for limited access, $4 a month for premium): A relative newcomer, their library is still growing but worth checking out all the same. One neat offering is their audio stories for couples, which include an intermission in case you want to blow off a little steam before the second act. And if you're a fan of ASMR—autonomous sensory meridian response, that sweet tingle you get on your scalp and the back of your neck—there's a whole section dedicated to helping you achieve this sublime state of joy.
- Honorable mention, *Reddit* (free): Not just for edgelords and incels, Reddit actually has a lot to offer the discerning audiophile. Start with r/gonewildaudio and r/pillowtalkaudio—both subreddits allow you to post requests, which is great if you have a long-percolating fantasy to pitch.

"Imperfection is beauty, madness is genius, and it's better to be absolutely ridiculous than absolutely boring." —MARILYN MONROE, ACTRESS

PUSHIN' CUSHIONS

Want to get paid to fuck? Well, then, baby, your ship has arrived. Welcome to the wonderful world of quality control. From the KUTV newsroom in Salt Lake City comes a story that could change your life. Sleep Standards is a sleeping research and advice company, and a few months ago they came out with a job offer for couples who think they got game in the sack. Their proposition was simple and tantalizingly, suspiciously perfect: Get paid $3,000 to have sex on eight different mattresses to determine which one is the best. We'll wait while you go fact-check this too-good-to-be-true tidbit.

Are you back? Great, because we're sure you have all the same questions we do. Do I get to keep the mattress? What does "best" mean? Stability? Shock absorption? Here's what we know: Sleep Standards sends couples a new mattress every week for eight weeks, and the couples provide an "extremely honest" review that considers the following criteria on a scale of 1 to 10: bounciness, noise, firmness, edge support, comfort and cooling.

The old mattress is swapped out for a new one, and the process continues thusly. On top of the three grand, you get to keep one mattress of your choice. That said, this is no game for introverts. To be considered, applicants had to submit a headshot or 60-second video talking about why they want to bone for bucks, as well as all their social media links. After all, Sleep Standards has standards!

SEX AND CAR WRECKS

Sexual ambivalence. Car crashes. James Spader fucking Rosanna Arquette's gaping leg scar. This is cinema that dares to take risks and provoke in ways we seldom see. And 24 years since its theatrical debut, David Cronenberg's *Crash* continues to shake us.

At the time, the U.K.'s *Daily Mail* was blunt in its disgust: "Ban This Car Crash Sex Film" screamed the front-page headline. When it debuted at the Cannes Film Festival, audiences were sharply divided, while judges, astounded by Cronenberg's chutzpah, had to invent a special jury prize on the fly to recognize a film that stood on its own.

Decades later the story—that of a bored upscale couple who rediscover their passion through the fetishization of twisted metal—stands the test of time and then some. In honor of its re-release (on demand as of November 24), we present some lesser known facts about this criminally underrated erotic masterpiece.

PHOTO BY SCREENPROD/PHOTONONSTOP/ALAMY

1. The aforementioned special jury prize was the first awarded in the festival's history and has not been bestowed since.
2. The film is adapted from J.G. Ballard's novel of the same name, but has one key difference. In the book, Vaughan (Spader) aspires to achieve climax by crashing into Elizabeth Taylor's limo and killing her.
3. Martin Scorsese is a big fan, singling it out as the eighth best film of the '90s.
4. Here's a weird one: Cronenberg briefly considered a scene that showed a lactating Rosanna Arquette. Arquette, who had given birth before filming, gave up this tidbit in a 2008 interview: "Cronenberg kept staring at me, like in this weird way, and I said, 'What? What?' And he goes, 'I'm really hoping you'll lactate'.... At one point, while we were filming, I screamed, and my poor milk just shot off." Even weirder was the director's recent recollection of why it never made the cut: "It was pretty sensational, we were all excited that it happened, but the thing is in the movie that character is not pregnant and is not breastfeeding, so dramatically it made no sense.... So I cut it not because of censorship or anything else—really I thought it was a great moment, I loved it, and her breasts were very full in those scenes as a result, which was also rather nice."

"The ear is the only true writer and the only true reader." —ROBERT FROST, POET

THIS AIN'T [FILL IN BLANK]

Like *Airplane!* or *The Naked Gun*, porn parodies dare to poke fun at the characters and stories we hold sacred. And while some are definitely worth their salt—that *Captain Marvel XXX* flick with Kenzie Taylor looks bonkers—others are just downright hilarious, if not deeply disturbing in their interpretations. Behold, the best and worst of porn parodies!

THIS IS ART:

Edward Penishands (Video Team, 1991)

You've heard this one referenced in film and TV and for good reason: It's actually a pretty decent film. Maybe because it doesn't stray too far from the Tim Burton original: A dildo saleswoman wanders into an decrepit old house, where she finds Edward Penishands cowering behind some junk. She decides he could be *useful* to her and brings him home, where he falls in love with her daughter. Oddly touching.

THIS IS DISTURBING:

Mr. Rimjobs' Neighborwood (Wood Rocket, 2019)

"Welcome to my neighborhood/where we'll ruin your childhood," sings Lance Hart (Mr. Rimjobs), who wears the hell out of that cardigan. Dee Williams costars as a gender-bending Mrs. DickFeely, who teaches us all an important lesson about lending a hand—or a mouth, for that matter.

THIS IS A STONE COLD CLASSIC:

Sex Trek (Moonlight, 1990)

If you like a side of camp with your parody, this is the blueprint. Filmed during porn's renaissance era, you have Joey Silvera as Doctor Boner McJoy, Jeanna Fine as Ms. Hole from Youranus and the load-master himself Peter North as the Dingon Leader. The plot involves a race of horny sluts on Uranus, and it spawned six sequels. Which, when you think about, is exactly how many films there are in the "classic" *Trek* canon (seven if you count *Generations*). Eerie!

BURN IT WITH FIRE:

SpongeKnob SquareNuts (Wood Rocket, 2013)

Who lives in a vibrator under the sea? SpongeKnob SquareNuts! Seriously though, WTF?! Where SpongeBob is chipper and sponge-like, SpongeKnob is a brick of half-melted cheese with the eyes of a psychopath. But hats off to Skin Diamond, who is excellent as BFF Sandy. Spoiler alert: They fuck.

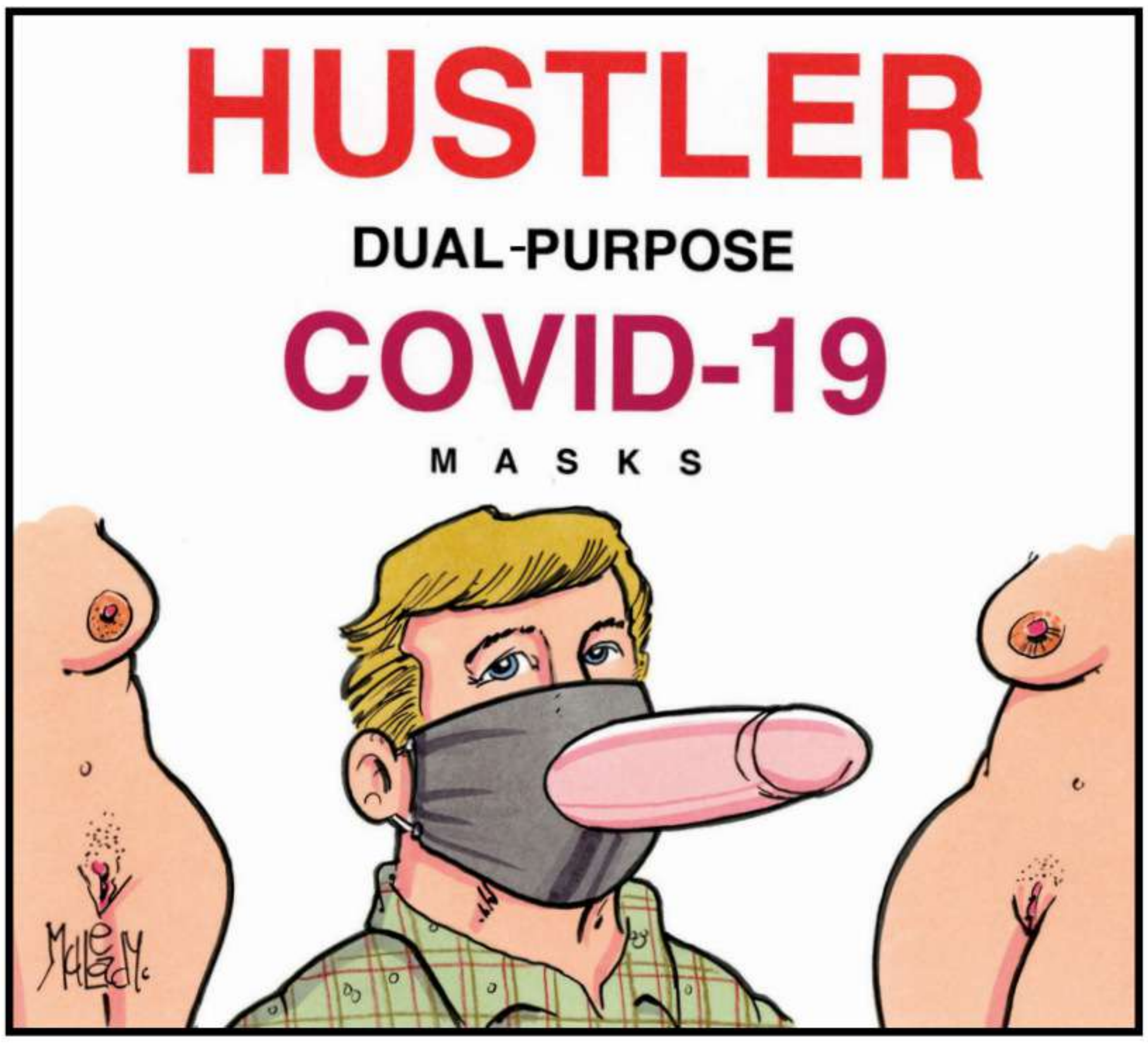
BEST OF HUSTLER:

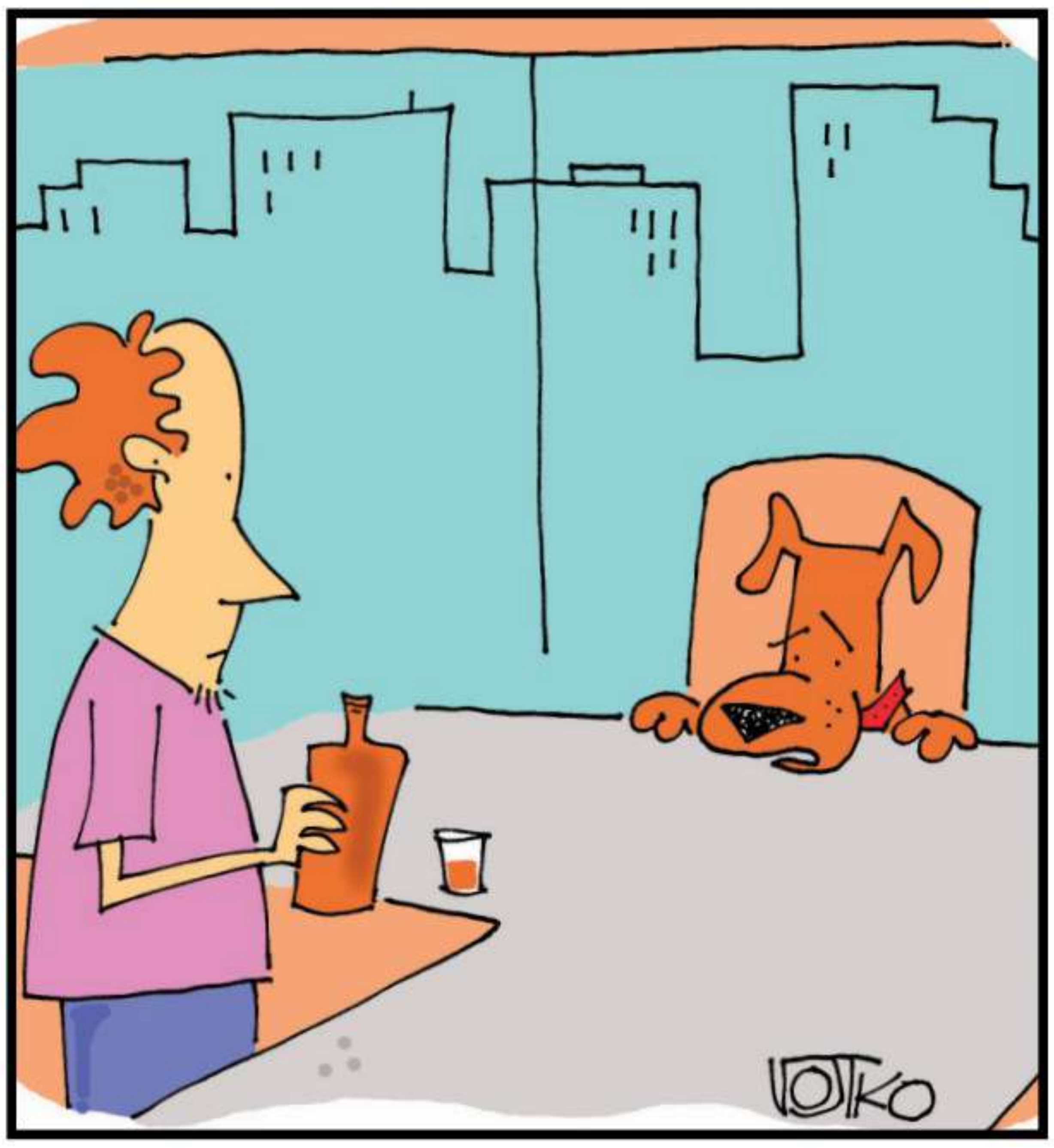
This Ain't Community XXX (Hustler, 2012)

It almost seems fitting that a meta-comedy as sharp and self-aware as *Community* would get its own porn parody—Abed would approve. And while *Community* was an underappreciated cult classic, the parody is HUSTLER's most popular to date. The casting of Alexis Texas as Britta is inspired, as is the scene with plumber Troy (Tyler Knight) plowing Annie (Sindee Jennings). It's also very cathartic. They never hooked up on the show, and this is a great "what if" moment for superfans.

HUSTLER
THIS AIN'T SAVED BY THE BELL XXX
THIS IS A PARODY
THIS AIN'T STAR TREK XXX
THIS AIN'T HAPPY DAYS XXX

"How easy it is to make people believe a lie and how hard it is to undo that work again!"—MARK TWAIN, AUTHOR





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SYBIL

MAKE A WISH

PHOTOGRAPHY BY
HOLLY RANDALL PRODUCTIONS

I grew up in the Ukrainian capital, Kiev, and I can speak English and Russian. My hometown is a beautiful place, and I appreciate all that the city has to offer when it comes to art and culture. One of my best-loved pastimes is traveling, and I've been lucky to see the world. My hobbies include playing guitar, working out and experimenting with cosmetics. When I'm not modeling, I work as a professional makeup artist.

"I'm a sensual lover—it's important for me to make my partner's wishes come true. I'm open to communication, and I can adapt to fit the mood. I can be dominant or submissive, make love to guys or girls. Funny story: I often film girl-girl scenes with my best friend. It can be a little strange, because we are so very close, but I do adore making her come!"

SYBIL'S VITAL FACTS

HOMETOWN: **Kiev, Ukraine** | AGE: **26** | HEIGHT: **5-4**
MEASUREMENTS: **34C-24-34** | FAVORITE POSITION: **Missionary**

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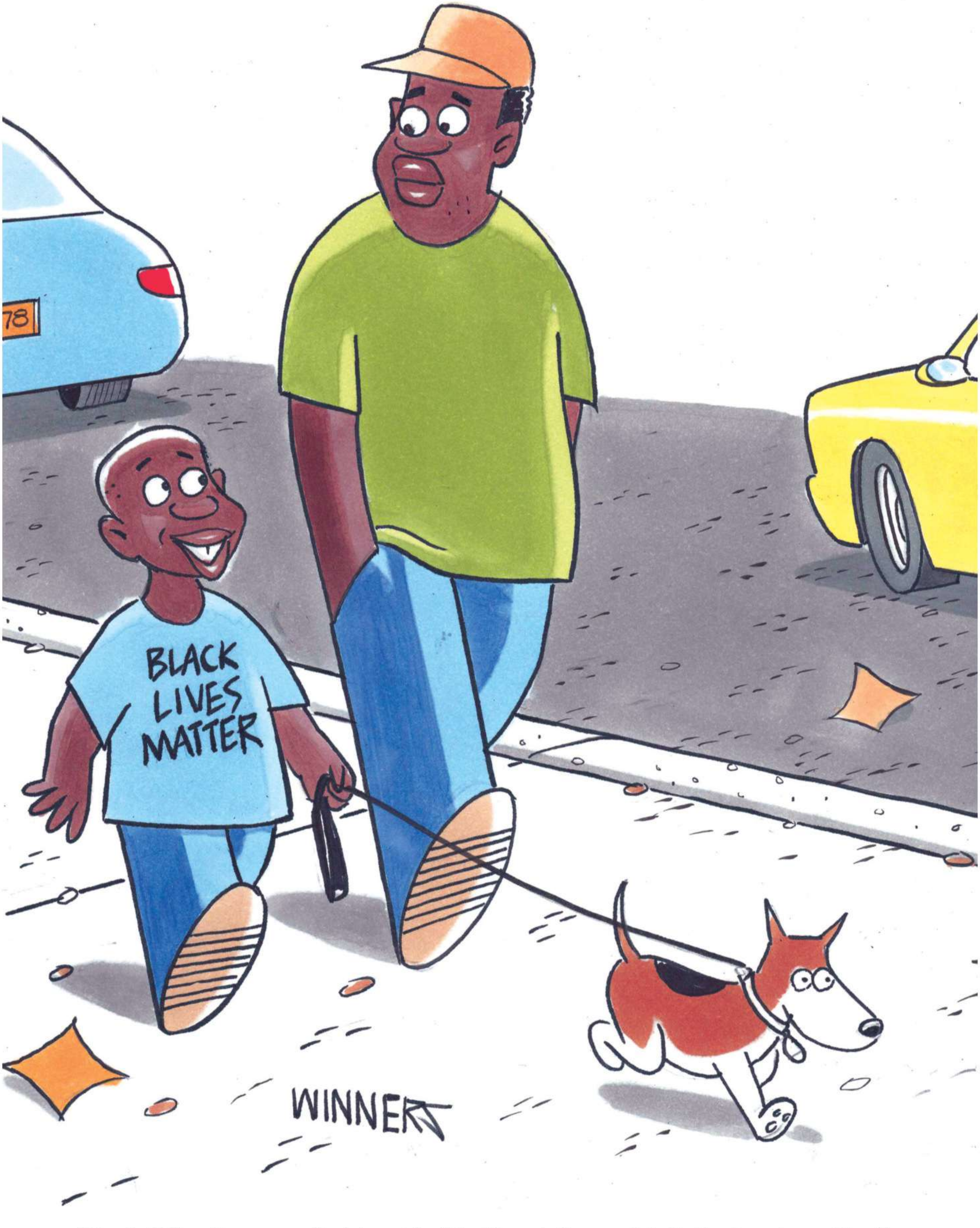
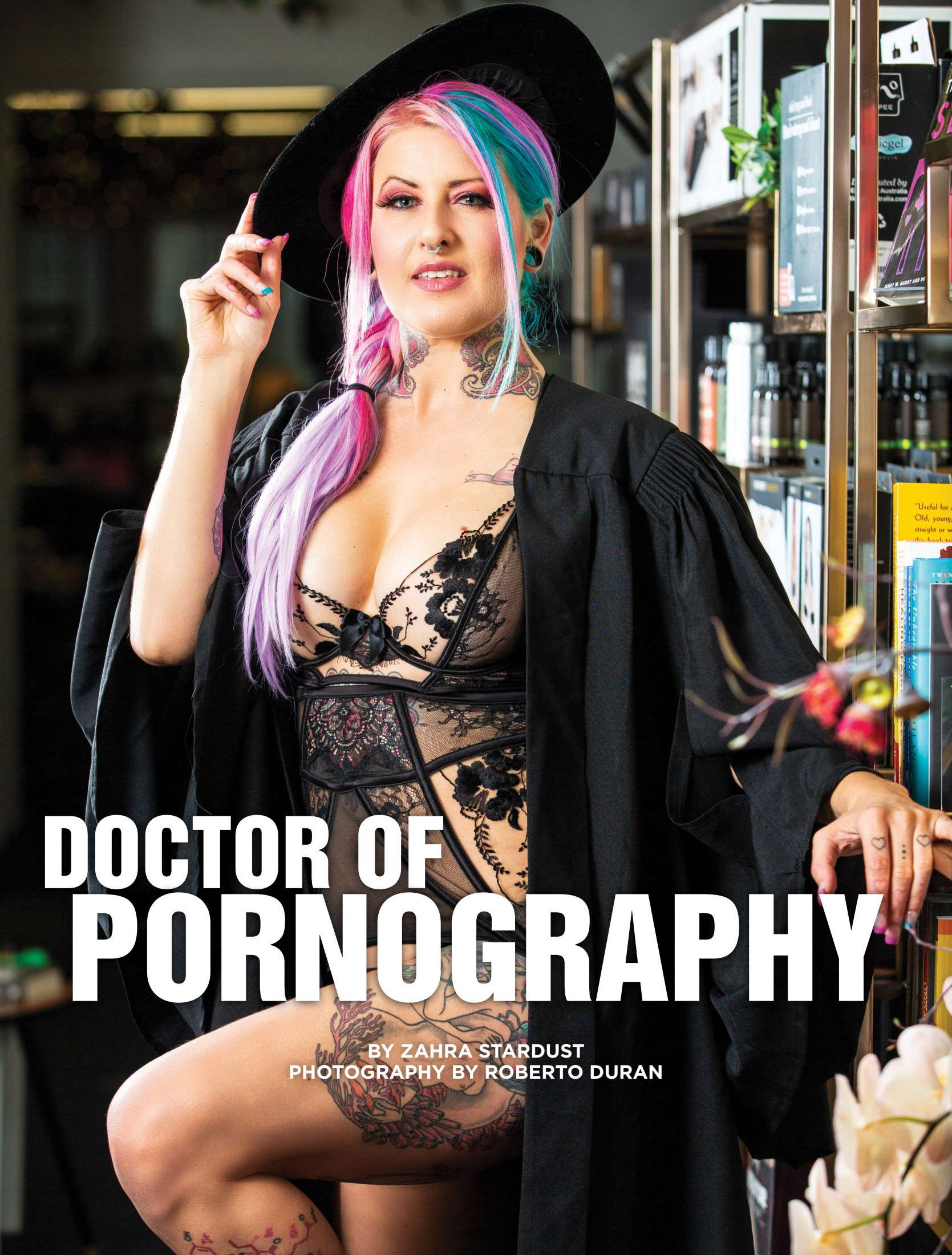

78
BLACK LIVES MATTER
WINNER

"Dad, Mike Pence calls his wife 'Mother.' So wouldn't that automatically make him a…well…er…you know what I'm trying to say, don't ya, Dad?"



DOCTOR OF PORNOGRAPHY

BY ZAHRA STARDUST
PHOTOGRAPHY BY ROBERTO DURAN

Is there a doctor in the house?" someone asked. "Well, technically yes," I said. "But not the medical kind. I am a doctor of philosophy, but I can really only help out in sex emergencies."

I knew I wanted to study porn ever since law school. I took an elective where we read feminist legal scholarship about sexually explicit media. I remember reading U.S. Supreme Court Justice Potter Stewart's famous quote that he could not define pornography, but "I know it when I see it." We read about Catherine MacKinnon and Andrea Dworkin's antipornography ordinance in 1983, which treated pornography as a violation of women's civil rights. We discussed the Canadian *Little Sisters* case, where a gay and lesbian bookstore had its material intercepted at the border after being classified as obscene by customs.

I was fascinated, outraged and curious. I wanted to know more. But I wanted to hear from people in the industry. These cases provided very little insight into the diverse ways that pornography was created or consumed by its performers and audiences. Where were the porn stars?

I was an "out" porn performer during my studies, meaning that I was naked on the internet and pretty much everyone knew. I got nude for indie, DIY, alt, feminist and queer porn collectives in Australia and did scenes with performers from the U.S., U.K. and Europe. Some of my most memorable highlights: the inimitable Jiz Lee squirting all over my bedroom floor when they came Down Under to headline a queer porn film festival; shooting a "femme-facial" fisting scene with Courtney Trouble where I jizzed all over their beautiful face; getting a spanking during the week of the Feminist Porn Conference from Pandora Blake, who left some quality welts; shooting a slow and tender foot fetish/foot-fucking scene with April Flores, whose cyberskin voluptuous vagina I had on display for years in my living room; and a long, exploratory threesome with James Darling and Wolf Hudson in Toronto on the night of the Feminist Porn Awards.

I am not the first porn performer to undertake a Ph.D. Following her fame during the "golden era of pornography" in the U.S., Annie Sprinkle went on to become a sexologist, educator and filmmaker and earned her doctorate from the Institute for Advanced Study of Human Sexuality in San Francisco. Her pioneering work as a performance artist includes *Public Cervix Announcement*, in which she invited audiences to view her cervix through a speculum, and her filmography includes *The Herstory of Porn: Reel to Real* (with Scarlet Harlot), where she presents rare films from her diverse career with commentary by film scholar Linda Williams.

Like so many others inspired by Annie's combination of art, education, porn and politics, I enrolled at uni and embarked on the process of become a doctor of pornography.

INDIE PORN REVOLUTION

I designed my project to examine queer and feminist pornography as a social movement and its clash with the law. Around the world, indie porn producers are invested in developing more ethical and alternative approaches to porn. Not only are we offering new sexual scripts, stories and pleasures on-screen and catering to multiple diverse audiences, but we are paving new production processes in the off-camera moments. Meanwhile, porn laws remain backward, outdated and out of touch.

Indie producers are also issuing very real provocations to regulators, challenging what kind of content meets "community standards." We are demanding changes that would improve the lives of performers, such as better access to industrial rights and workplace health and safety standards, more control over our image, shared ownership over our content and access to a greater degree of the profits. We are part of a social movement for workers' rights, sex education and distribution of wealth.

AUTOPORNOGRAPHIC ETHNOGRAPHY

By the time I started my Ph.D., I had been working in the sex industry for a decade. I had completed an ethnographic study about striptease as part of my master of arts (research) in gender and cultural studies and had worked for four years as a policy adviser for Scarlet Alliance—Australia's peak national body representing sex workers—writing submissions and doing advocacy for sex industry law reform. It made sense for my research methods to include autoethnography, because unlike most porn scholars, I was hardly a detached or passive observer, commenting from the sidelines.

You could say that my methods were more intimate than a conventional ethnographic project. They were more like the "autoerotic ethnography" that Kristen C. Blinne describes in her ethnography of masturbation. She wrote about masturbation in her research in an attempt to show how activities we think of as private can also be political and a means to find common ground with readers. My approach was slightly different again—because I was writing less about my sexual self and more about my own sexual labor. I called my method "autopornographic ethnography." It had a ring to it. The *autopornographic body* is a term Paul Preciado uses to describe people who produce their sexual selves in an online commercial sex market. In writing about my experiences on set, I wanted to explore the process of how we fashion and produce ourselves for commerce—how we manufacture a pornographic self.

PORN ON THE JOB

I went hands-on into my research. The thriving indie porn scene in Australia owes much thanks to pioneering feminist producers such as Ms Naughty, who runs "smart porn" site Bright Desire, and Anna Brownfield, who runs Poison Apple Productions. Both significantly paved the way for other independent women.

Many Australian performers who began as models have now gone on to produce their own content. Helen Corday (pornographer and tantra practitioner), Michelle Flynn (who runs Light Southern), Gala Vanting (who coined the slow porn revolution with Sensate Films) and Angela White have gone on to become award-winning producers and sex educators, taking home not only Feminist Porn Awards, Petra Joy Awards and Eros Shine Awards, but also AVN and XBIZ awards.

Many tech-savvy local performers, such as Kim Cums and Aeryn Walker (whose geek porn site is Naughty Nerdy), do everything themselves, from shooting to editing to coding. One cannot forget Morgana Muses, a suburban housewife who turned to pornography at age 50, following a divorce, and now stars in her own award-winning documentary.

Porn was more than a research project for me—it was part of my life, work and friendships. Off-set, I collaborated on art and education projects, including a photo essay for queer women's health promotion (top ten tips for G-spot ejaculation, with anatomical gifs to demonstrate fingering technique), a durational window display (with sex worker artist troupe Debby Doesn't Do it For Free, where we danced in windows in solidarity with sex workers in Amsterdam protesting gentrification), and sex education workshops (including a live-demonstration fisting and ejaculation workshop at the Berlin Porn Film Festival with Sadie Lune, Wendy Delorme and Gala Vanting in which audiences engaged in a live Q&A). >>

SEX RESEARCH

Researching sex is often considered dirty work. As you might expect, it involves institutional and professional risks. Some academics have faced serious sanctions for teaching pornography, even though porn literacy is what we most need. Searching for pornography will most likely breach university technology policies. When adult performers have spoken at universities, sharing their valuable experiences and insights into their work, many have had their events canceled or faced backlash. Conducting porn research inevitably brings the risk of complaint.

But we shouldn't take this for granted. We ought to unpack the ways in which sexuality research is understood. Porn consumers are rarely included in studies about pornography, sex researchers report that they experience "vicarious" stigma, and sex workers are encouraged to identify as "ex" or "former" in order to not be "too close" to the research. At the same time sex research is considered sexy. It looks good for diversity signaling. People want to celebrate it.

For those of us doing the research, there are predictable and recurring themes: disgust (when people cannot hide their utter sense of revulsion about the topic), shame (when they try to shame us by tapping into our own internalized stigma), diversity (when they want a tokenistic celebration of inclusion without any system change), risk (the constant threat of a single complaint derailing an entire project), pride (a myth of progress that masks the very real issues facing sex workers) and controversy (when complex ideas about sexuality are boiled down to black-and-white sides).

By way of illustration, I invite you six moments in the life of a sex researcher:

1. DISGUST

I woke up one morning in 2016 to the following piece by Carolyn Moynihan. It was a review of an article I had written about the importance of supporting independent producers in an age of porn tube monopolies and rampant porn piracy.

"It is difficult, goodness knows, to find a new angle on anniversaries like International Women's Day, but it was startling to find on *The Conversation* a plea on behalf of female porn directors for fairer access to the market.... I suppose that Zahra Zsuzsanna Stardust, the Australian Ph.D. student (and former parliamentary candidate for the Australian Sex Party), who wrote the piece titled "Women in the porn industry need rights and proper pay, not token gestures," displayed a certain academic rigour in that her research into the dark corners of female porn seems quite extensive. Being involved in the business herself must help. As for flair, one would have to credit her with a bit of that too, for passing it off as a plea for social justice rather than the promotion of a degrading subculture that it is....

"Z Z Stardust's exposure of the monopolistic features of the industry that nurture such effrontery is a marvel of Marxist analysis. If the subject matter were not so putrid, it would be hilarious.... Stardust, one should add, did not have to fund her own research—she got an Australian Postgraduate Award on the taxpayer. If she gets a Ph.D. for it, so much the worse for Australia; so much the worse for women."

2. SHAME

That same year I was working as a postgraduate teaching fellow when I received an email from the associate dean of my faculty to come to >>

campus for a meeting. I was in a fixed-term position for a year and placed in criminology—a fit to employ the knowledge I had acquired from policy and advocacy roles in criminal law, public health and human rights. I was the senior tutor and guest lecturer for the first-year gateway course, assisting with course development and curriculum mapping.

In the meeting I was told that a father of one of our students, an alumnus of the law faculty, had discovered that I was indeed a known and notorious porn star and expressed his concern by informing the dean of the law faculty. There was concern over whether the university could employ an academic who is also a sex worker. The university was seeking legal advice about their position, and I was shown a series of screenshots taken from my personal Facebook page.

3. DIVERSITY

Fast-forward two years, and my face was on an enlarged poster in a university building, where I was working at a research center on a national research project to measure sex work stigma. The poster read "Policy Advisor, HIV/LGBTIQ Health" above a short statement about my research philosophy. It was the launch of a university-wide campaign, a portrait series to display a broader range of role models and thought leaders from diverse backgrounds to tackle inequality. My statement expressly stated what I had learned "in my experience as a queer femme and sex worker." My sex work background was out in the open and on display, alongside other alumni who had become politicians, CEOs and even the former national disability discrimination commissioner. The series was launched by the faculty dean. We celebrated the occasion by sipping champagne and eating canapés. My colleague and sex researcher Denton Callander, who was also featured, gave a speech about how he would use his portrait as his new Grindr profile pic.

4. RISK

The following year I was invited to present a public seminar with Associate Professor Lynn Comella from the University of Nevada, Las Vegas, who was launching her book *Vibrator Nation* on an Australian tour. I suggested we record the event and upload it to YouTube, envisaging that our conversation, which we called "The Future of Porn," could reach a broader audience. But Lynn was concerned about the political climate in the United States and the exposure to risk. She apologized for sounding paranoid, but explained that as a progressive academic in Trump's America, the risk of repercussion was very real (porn star Stormy Daniels had recently been arrested in a sting operation at a club in Ohio after suing the President).

I was reminded of another occasion at a conference in New Zealand, where I was chatting with Constance Penley over lunch, who told me about the time her Porn 101 course at the Department of Film Studies at University of California, Santa Barbara, was subpoenaed, when she was called as an expert witness in the trial of *U.S.* v. *[John] Stagliano*. I had started making an outline for a potential porn studies course, but a colleague deterred me—all it takes is one news headline about a porn star teaching sex to create a media scandal. Throughout my research, participants echo the same thing: "All it takes is one complaint."

5. PRIDE

In 2018 I was at Clifford Chance, a multinational law firm, for their Annual Pride Art Exhibition. The Sydney exhibition, partnered with investment banking company J.P. Morgan, was called *Beyond the Rainbow*, "A celebration of marriage equality in Australia and a reflection on issues still facing the LGBTIQ community." We were offered hors d'oeuvres and champagne while speeches were delivered on workplace diversity strategies and inclusivity benchmarks. A giant gold balloon read "PRIDE."

Sex worker artist Nada Decat had painted a traditional oil painting of me with the theme "Is justice blind?" I was in lingerie holding the scales of justice, unevenly tipped, with my blindfold in one and a stack of feminist legal theory books in the other. We both spoke about how sex workers were often left behind in campaigns for LGBTIQ rights. In her speech, Nada argued that the rights and needs of the most privileged are foremost addressed at the cost of the most marginalized: "The least privileged amongst us are often told to wait for our rights only to learn that such a time never arrives." Nada and I left to go for pizza. A female partner of a top-tier law firm bought Nada's painting.

6. CONTROVERSY

I stood in front of a projection of the Sydney Harbor Bridge at the Special Broadcasting Service World News desk with an earpiece. I was here to "debate" anti-sex work journalist Julie Bindel, who was promoting her new book *The Pimping of Prostitution*. The discussion was pitched as a debate, with the provocative title "Is All Sex Work Exploitation?"

Four decades on from when Carol Leigh coined the term *sex work*, Bindel was still speaking of "prostituted women" reduced to the "renting" out of our genitals and wombs. She was advocating the criminalization of the purchase of sex in order to deter "pimps and johns." Mounting research from France, Canada, Sweden and Northern Ireland demonstrated that this model hinders sex workers' abilities to screen clients for safety or access police when in danger.

Academics in a sex work research hub I belonged to were discussing the problems with responding on Bindel's terms, the perils of remaining silent, the risks of affording her airtime and the complicity of engaging at all. In the adversarial structure of clickbait media, nuance makes way for polarization.

On camera I spoke about how police corruption was the catalyst for decriminalization, the subsequent development of occupational health and safety standards, the systems for outreach and service delivery that have resulted in low rates of STIs/HIV, and the funding of a sex worker legal clinic offering free legal advice. None of it made the final six-minute cut.

PORN IN THE ACADEMY

There is nothing putrid or disgusting about sex research. Yet these themes are ever-present in the background. Navigating the constant risk of scandal is part of the emotional labor of conducting research as a porn performer who refuses to identify as "ex" or "former" or "reformed."

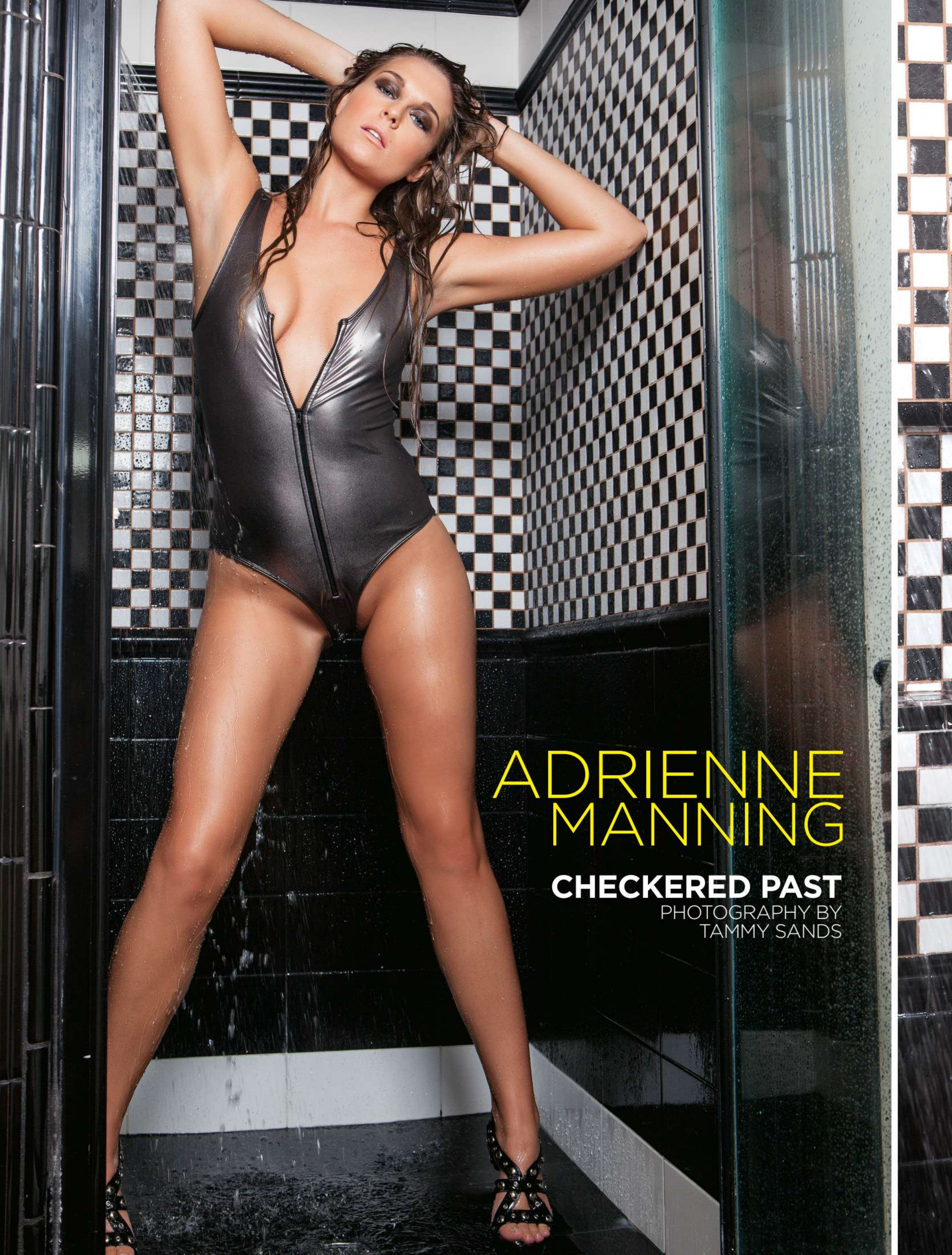
Nowadays, porn stars are infiltrating the academy. Academia needs us. We can tell you all kinds of things about how social movements interact with law, about the limits of law reform and about the politics of sex.

Porn stars are stepping behind the camera, insisting on new production processes that foreground collaboration, privacy and informed consent. DIY producers are forging worker-owned cooperatives where performers have increased control over their own images and profits are split more equitably. Producers are exposing the arbitrary and clandestine mechanisms by which platforms are mediating sexual content. These kinds of issues are rarely anticipated by people making decisions about porn at a public policy level.

Regulators, judges and policymakers should be listening to indie producers to understand how we are changing the industry and making demands that will impact the future of porn. We know they are watching us on-screen anyway. Also, we come in very handy for sex emergencies.

Photographs taken at Max Black boutique store in Sydney, Australia: maxblack.com.au/

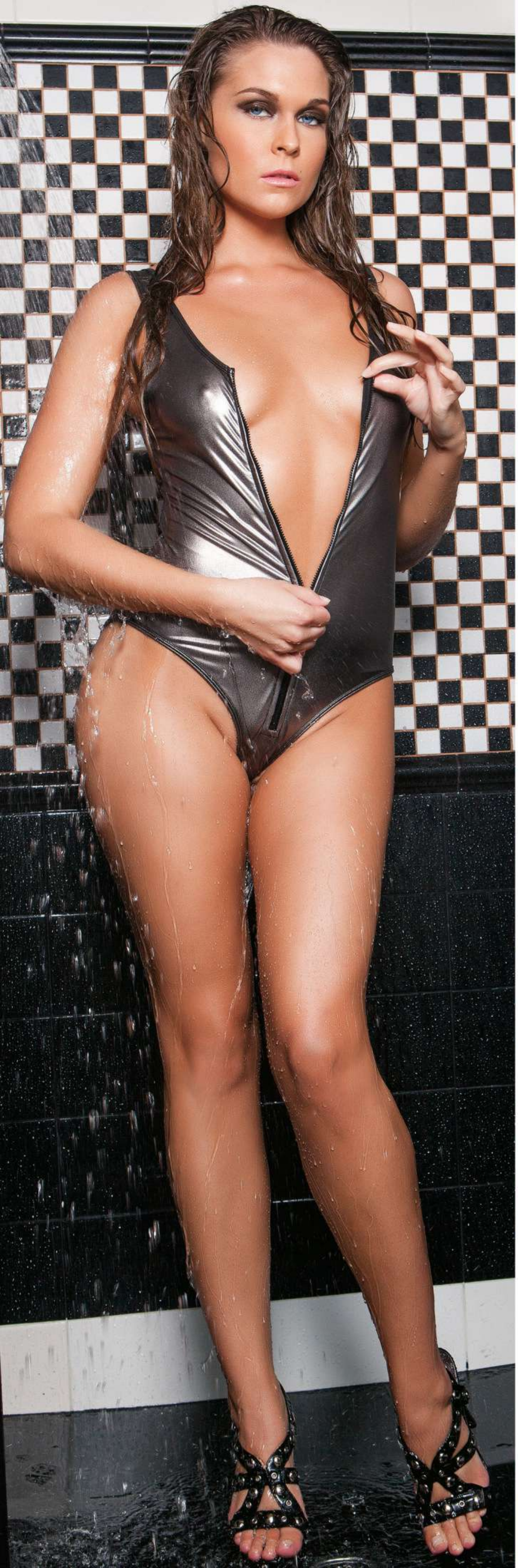
Curvy Girl
SEX
101



ADRIENNE MANNING

CHECKERED PAST

PHOTOGRAPHY BY
TAMMY SANDS



I get a lot of compliments on my eyes. People like how blue they are. You know what else people like? My ass! It's one of my favorite features too. I'm from Nebraska, and we tend to have more meat on our bones in the Midwest. We like curvy girls.

"When I was younger, I partied all the time. I was pretty wild, and I hung out with misfits. I once jumped off a roof into a pool naked! Everyone thought it was so funny. In general, I like to throw lively events. If I had an unlimited amount of money, I'd throw a mega costume party. You can probably tell, I'm very social. I even enjoy multiple people in my bedroom. My favorite is me, another girl and my boyfriend."

ADRIENNE'S VITAL FACTS

HOMETOWN: **Omaha, Nebraska** | AGE: **34** | HEIGHT: **5-8**
MEASUREMENTS: **34B-25-36** | FAVORITE POSITION: **Doggy**

PERFORMERS OF COLOR: A CONVERSATION

BY MISSY MARTINEZ

Social justice protests are intense right now. Thank God. Change has been a long, long time coming, and it is finally blowing in the wind. Racial inequality has plagued our nation since it began. Every mode of commerce and every form of industry has been affected. Porn is no different. For decades African-American, Latin and Asian performers have been screaming at the top of their lungs, "What about me?!"

I'm a performer of mixed ethnicities. I have encountered a "soft" lack of inclusion in films and shaky responses as to why I lost out on parts, so this topic is near and dear to my heart.

Below are experiences, both uplifting and heartbreaking, that highlight the shared experiences of outstanding, talented, unique and brave adult performers. These are direct quotes, the performers' own words, which deserve and need to be heard.

WHAT DOES BEING A WOMAN OF COLOR IN THE INDUSTRY MEAN TO YOU?

ANA FOXXX: I am very proud to be a Black woman. I believe it's my job to help this industry value Black women and put them on a pedestal next to everyone else.

SAYA SONG: It means having to choose between not wanting to perpetuate and participate in racial fetishization or playing up racial stereotypes to increase profit margins.

TORI AVANO: I take pride in being a woman of color in this industry. It will always push me to be the best I can be because I am mixed. I absolutely love seeing the reaction of folks, once I tell them my ethnicity, because looks can be deceiving.

SEPTEMBER REIGN: When I got into the business, I wanted to make a statement as a Black tattooed performer. I wanted to give a voice for girls that are a little edgy and don't fit the standard mold. I wanted to do as much mainstream adult as possible to prove the point that everyone doesn't want the Black Barbie.

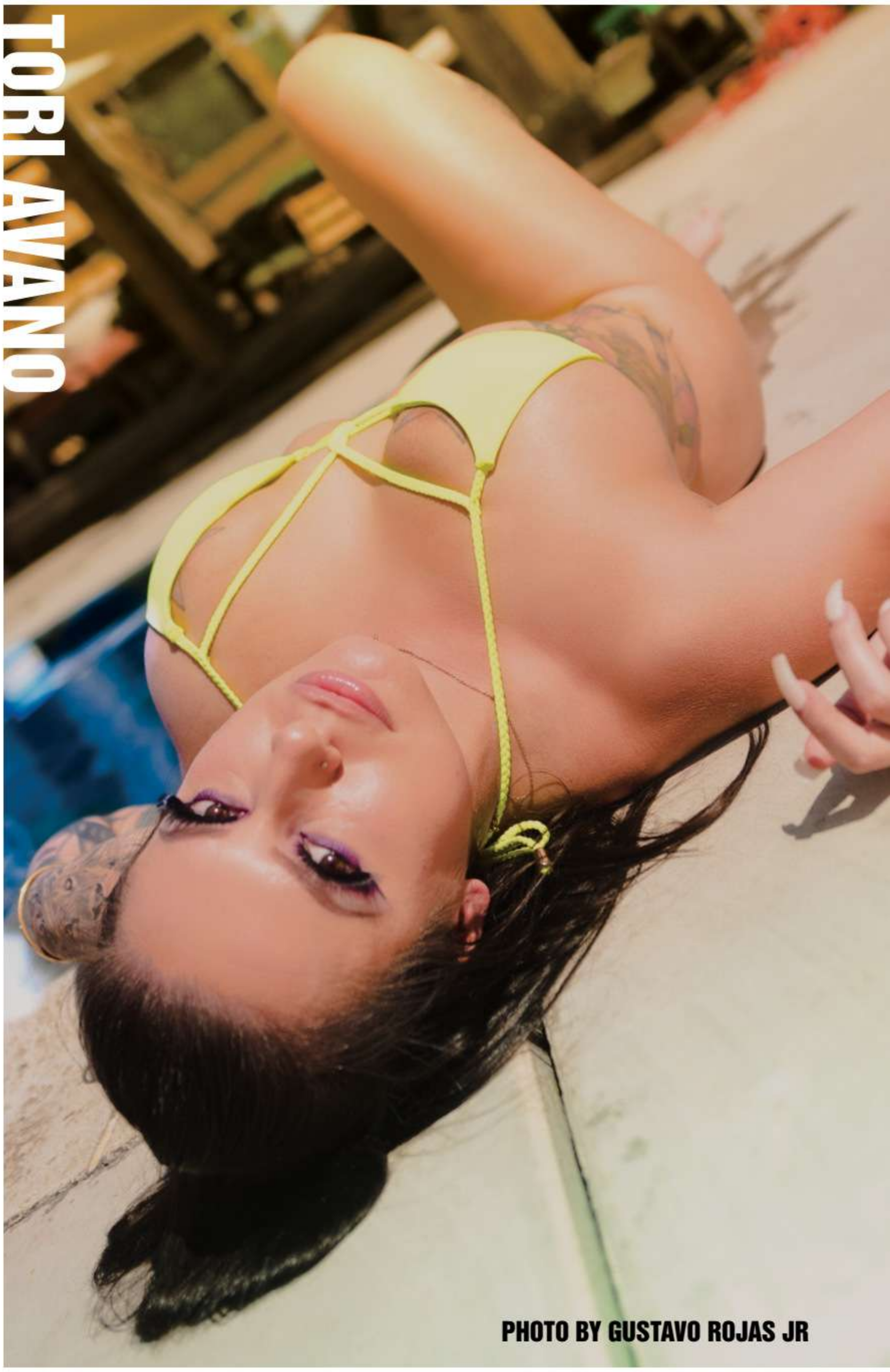


PHOTO BY GUSTAVO ROJAS JR

WHAT IS THE BIGGEST ISSUE FACING PERFORMERS OF COLOR RIGHT NOW?

SAYA SONG: Being seen simply as sexual human beings instead of having people focus on our ethnicities.

TORI AVANO: The biggest issue right now is not getting treated equal to other performers. We have to try and prove ourselves ten times more, rather than just having something "handed" to us, if that makes sense. Instead of being treated as a whole, as we should be, I feel we are all separated and divided. From my experience being in the industry, fans love women of all shapes, colors and sizes. Yet companies always categorize us and split us up, creating this tension.

SEPTEMBER REIGN: The main problem goes beyond money. It's the mere fact that we are not seen as equal. We are put in subcategories and brainwashed into thinking we need to "stay in our lane" and just accept any opportunity, considering that to be a blessing, as if we didn't deserve it.

ANA FOXXX: I feel the biggest issue performers of color are facing is feeling that they have value. A lot of times we're told that we don't sell, so it makes us feel less important. We are currently, as a whole, trying to change that.

DO YOU FEEL YOU'VE BEEN TREATED DIFFERENTLY IN THE INDUSTRY BECAUSE OF YOUR ETHNICITY?

SAYA SONG: Of course. I can't tell you how many Asian movies I've done or how many times I've been told, "I'd love to shoot you, but we don't have any Asian movies coming up."

ANA FOXXX: I definitely feel like I'm treated differently because of my race in this industry and in life. It's something I've come to expect.

SEPTEMBER REIGN: It really hurts. I've been in for some time, and I've had to hear people tell me I "deserve less" because I'm Black. I've been called a "nobody" in the business, even after being in a while. It really stings, not to mention makes it extremely hard to do your job. You walk around with a chip on your shoulder. I thankfully have turned it into motivation: to be everything they said I couldn't!

HOW CAN THE INDUSTRY MAKE PERFORMERS OF COLOR FEEL MORE VALUED?

TORI AVANO: I feel the industry can do so much to make performers of all color feel valued. For instance, they can stop with all the crazy-titled movies. I get it, some folks like that, but that's just creating a barrier between us all and some tension. This industry just needs to keep the sex as-is and stop trying to add more and more to it. Sometimes simple is better. >>

PHOTO COURTESY HUSTLER VIDEO

SEPTEMBER REIGN

PHOTO COURTESY WICKED PICTURES

SEPTEMBER REIGN: I think that making it so each company books more performers of color on a regular basis and not just shooting the same ones. Of course, the opportunities must be earned, but the opportunities must still be there.

ANA FOXXX: A few ways the industry can be more inclusive is by making sure to include POC [performers of color] in projects that broadcast the industry's image. An example of that would be having more diversity at award shows. The majority of award shows showcase and award mostly white females. Another example would be to have more diversity in features and scenes. Categories like IR [interracial] exclude Black women. The division IR has created makes it seem like the most valuable performers in porn are Black men and white women. This needs to change to allow inclusivity.

WHAT IS A SIMPLE STEP FANS CAN TAKE TO HELP ETHNIC PERFORMERS?

ANA FOXXX: The fans can help by suggesting more diversity to their favorite websites. This will help performers who are just starting to be able to shoot. They can also follow their favorite performers' sites or help circulate them by tweeting them out.

TORI AVANO: Something so simple as signing up to performers' own sites—like OnlyFans, ManyVids or any other platform—will go a long way, especially in a time like this. That way, you are going directly to the performer versus going through a company, as we don't get royalties from a movie or a scene. Also, if you're not 100% sure as to how you can help, you can always tweet or email the performer and ask them directly how you may help support them.

SEPTEMBER REIGN: To get educated on the core values and issues that affect each group. Being open to learning and not getting defensive if you do not understand.

WHAT IS YOUR MOST MEMORABLE SCENE YOU'VE SHOT?

SAYA SONG: My favorite scene to shoot was definitely the gangbang for my EvilAngel anal showcase. It was awesome to have creative control and pick the performers with whom I worked.

ANA FOXXX: I really loved working for Lust Cinema and Casey Calvert in the movie *Primary*. Casey is an awesome director, to say the least, and she really found a way to create a script to make everybody feel included and beautiful.

SEPTEMBER REIGN: For me so far some of my favorites include shooting for Wicked Pictures for Axel Braun. He has put me in movies based on my talent and not just my color on multiple occasions since the beginning of my career. He made me the box-cover girl of his amazing movie *Brown Sugar 2* that highlights Black female performers—and winning an Urban X award for that movie. Sharing that moment with me was such an incredible honor. I've also enjoyed and am thankful for Kayden Kross for also recognizing my talents and giving me the opportunity to showcase my acting abilities/dancing abilities prior to my sexual abilities.

TORI AVANO: I personally love all my scenes I put out. Each one has a place in my heart filled with awesome memories on set with the other talent and crew. But to narrow it down to one favorite scene, it would have to be from *PervCity* with my best friend Maddy O'Reilly and Tommy Pistol. It's a very interesting scene because I first met Maddy while she directed a scene between Tommy and I a few years ago, so the chemistry on this *PervCity* set was phenomenal.

ADVICE TO NEW PERFORMERS OF COLOR IN THE INDUSTRY?

TORI AVANO: Some advice to new performers of color is, don't stop and don't get discouraged. It's just like any job out there—it'll take some time to find who you really are. What works for one person won't work for the other, and that might make someone feel let down and want to quit, but don't! Find yourself and take your time. Don't rush into it quickly.

ANA FOXXX: My advice for new performers of color would be to link up with several other performers of color and get advice before moving on with your career. Agencies and producers will try to put you in one type of category and limit you, when other performers can help steer you in better directions.

SAYA SONG: Stay true to yourself and follow your heart. If you put aside your morals for a paycheck, you'll probably end up regretting it.

SEPTEMBER REIGN: My biggest advice is to turn your setbacks into a setup for a comeback, stronger than ever! Don't let anything discourage you. It may take a lot of time, dedication and most definitely having thick skin. Dreams don't work unless you do, and the door sometimes is jammed. Kick that motherfucker open!

Pornography is a melting pot of not only colors but flavors and experiences. Explore your climax based on talent, character and content. We can change porn for the better. It all starts with your next internet search.

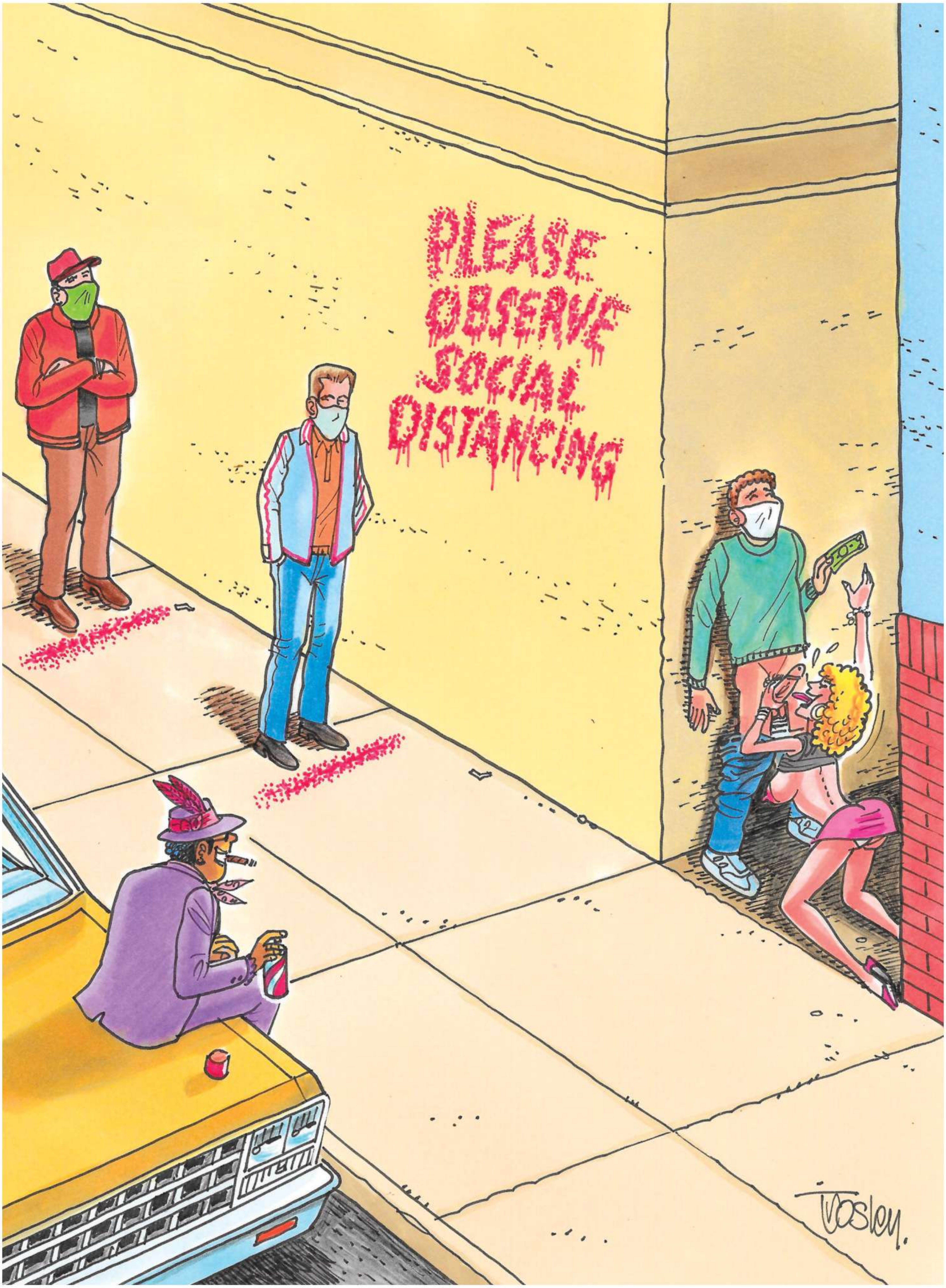
PHOTO COURTESY SPIZOO

GIANNA DIOR

FREE TO BE ME

PHOTOGRAPHY BY
LARRY FLYNT PRODUCTIONS

I'm thankful for my life. I knew it would be all right, but who could've known it would be *this* good? After I joined the adult industry, I felt free to be me. I could live my life and not be slut-shamed, and honestly, I have no complaints. The worst thing I can say about my job is that sometimes I get tired. But at least there are tons of fun people around me. I'm very attracted to guys with a great sense of humor. If you can make me laugh, I'll want to fuck you. I literally can't sleep unless I come. When I'm home, I'm always like, 'Please pound me hard. I need it!'”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JESSICA LOCKWOOD

SOUTHERN ROCK

PHOTOGRAPHY BY
TAMMY SANDS

I was raised with the three Fs—family, food and fun! The last one, fun, has changed a bit since I was little. I guess I replaced playing dolls with playing drums. I love music! Southern rock is really my favorite: Skynyrd, ZZ Top, Molly Hatchet is the kind of stuff I heard growing up and latched on to. I like playing drums because I like hitting things really hard, and I'm into seeing people dance and have a good time to my music.

"My perfect partner has to like Southern rock and be tall and strong. I like a real man's body. Oh, and I love a thick five o'clock shadow. Good jokes are my kryptonite. My favorite body parts are hips, and I'm into sex on the beach. The first time was great, but it just keeps getting better."

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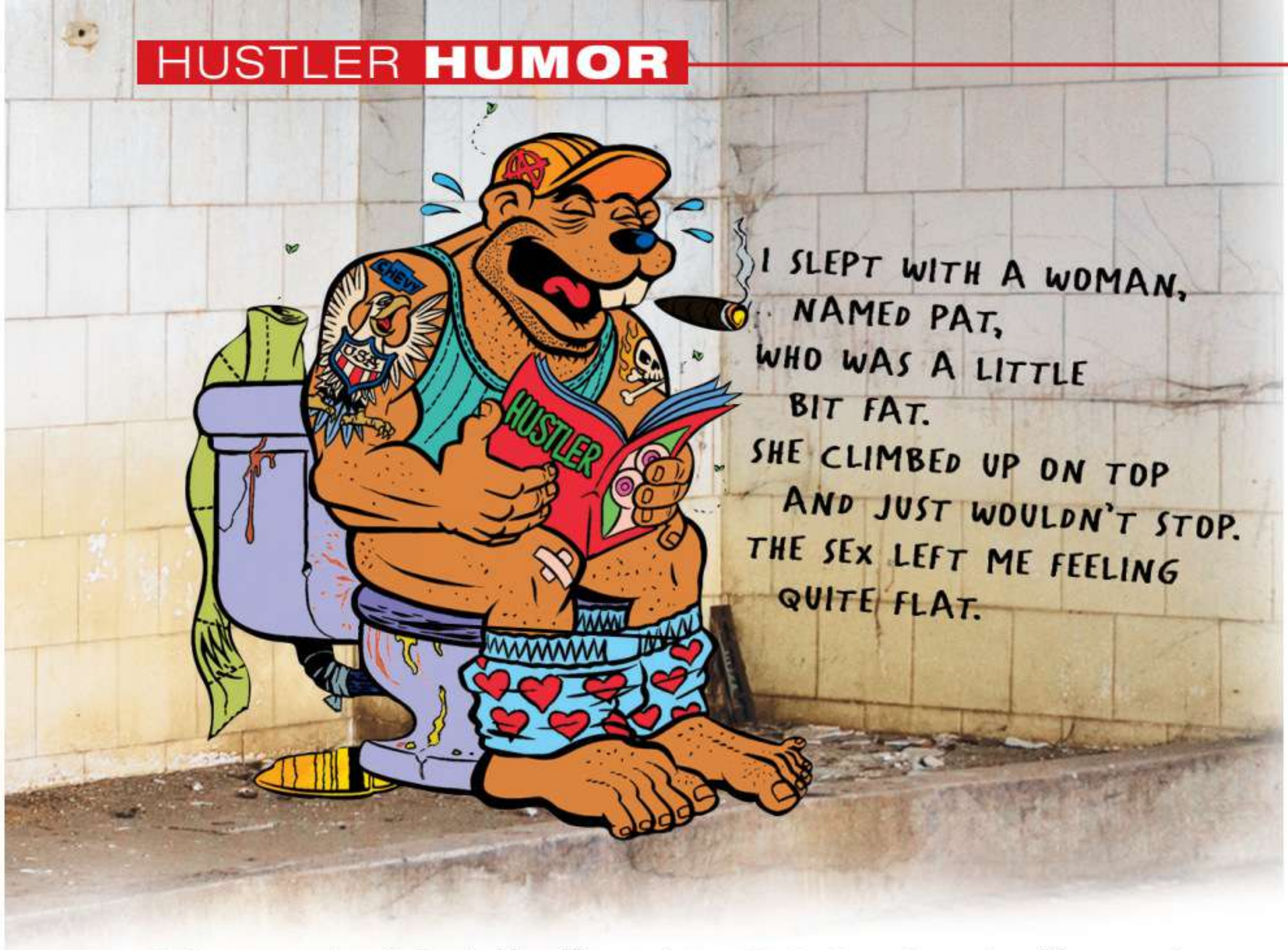
JESSICA'S VITAL FACTS

HOMETOWN: **Raleigh, North Carolina**

AGE: **24** | HEIGHT: **5-5**

MEASUREMENTS: **32C-24-32**

FAVORITE POSITION: **Anything standing up**



A lawyer wrote a letter to his wife, a college math professor. "My dear Janie," it began. "I value you as a good wife, but now that you're 57 years old, you can no longer satisfy certain needs of mine. Therefore, I hope that you will not wrongly interpret why I will be spending this evening at the Hilton with my 18-year-old secretary. Please don't be upset. I promise to be home before midnight."

When the lawyer came home, he found a letter on the dining room table. "My dearest husband," it began. "I read your letter, and I would like to take this opportunity to remind you that you also are 57 years old. I am informing you that while you read this, I will be at the Hotel Fiesta with Michael, one of my students. He's on the tennis team, so he's very virile and, like your secretary, 18 years of age. As a successful lawyer with an excellent grasp of math, you should understand that we are in the same situation, although with one significant difference: 18 goes into 57 a lot more times than 57 goes into 18. Therefore, I will not be home until sometime tomorrow."

HUSTLER Wisdom: If you get an email with the subject "Knock, knock," don't open it. The message is from a Jehovah's Witness working at home.

A wife exclaimed, "Honey, the vacuum isn't sucking!"

"Frustrating, isn't it?" her hubby snorted.

If a woman is uncomfortable watching you masturbate, she: A—has intimacy issues; B—is frigid; or C—needs to sit somewhere else on the bus.

Did you hear about the guy who gave up smoking, drinking and sex? He didn't live longer; time just went by much slower.

While walking behind his wife, Mort muttered, "Your ass is getting so big, it looks like an old washing machine." The woman didn't utter a peep.

Bedtime came around, and Mort was hankering to get it on, but his wife wasn't in the mood. "I'm not starting the old washing machine for such a small load," she whined. "You'll have to do it by hand."

His wife was expecting a baby, so the pastor stood before the congregation and asked for a raise. They discussed the request and decided that whenever his family expanded, his pay would increase as well. After six children this got expensive, and the congregation held a meeting.

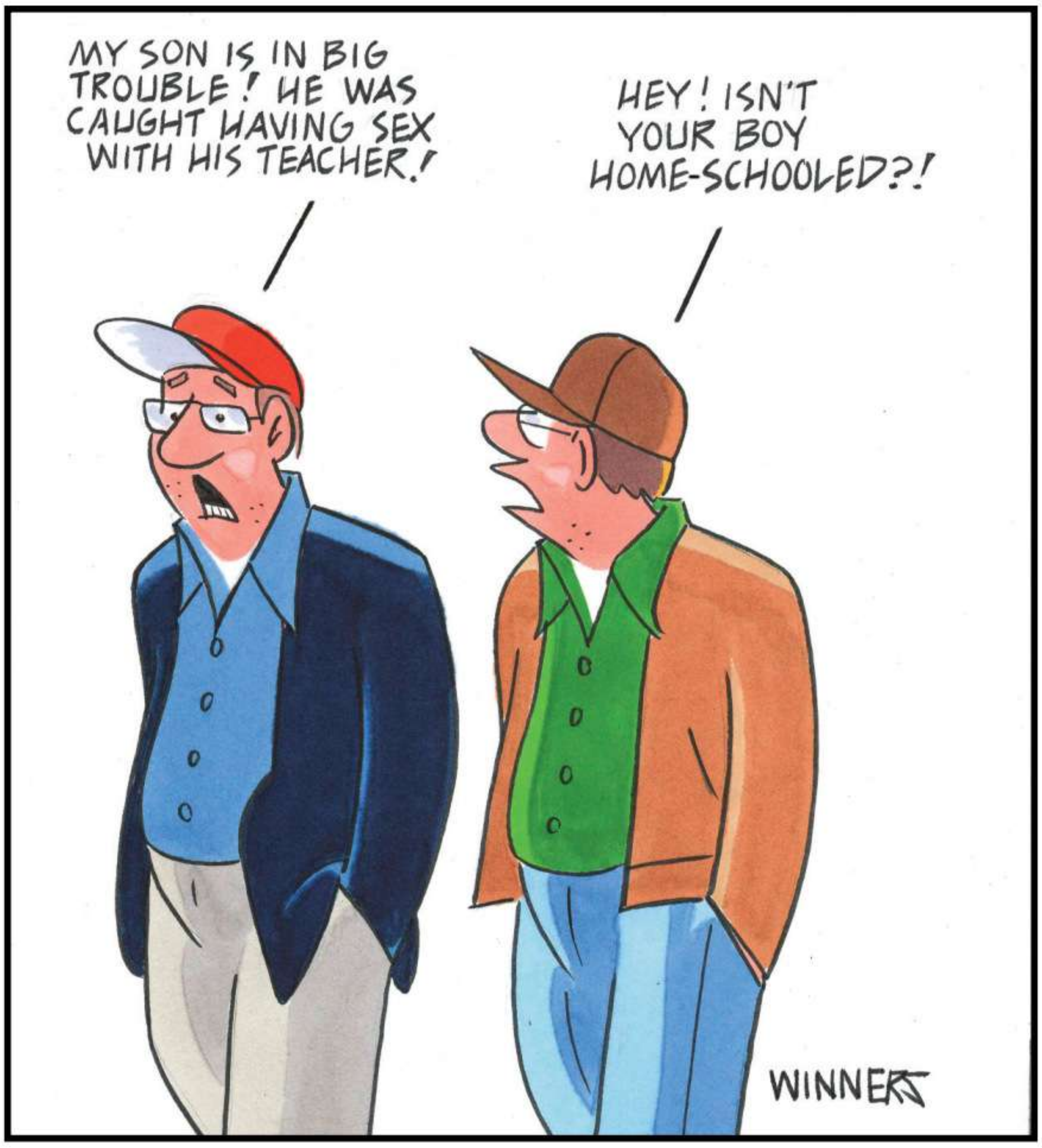
A great deal of yelling and bickering ensued as the assembled discussed how much the pastor's additional offspring were costing the church and could potentially cost in the future. After listening to the congregation for about an hour, the pastor stood up. "Children are a gift from God," he said, "and my wife and I will take as many gifts as He gives us."

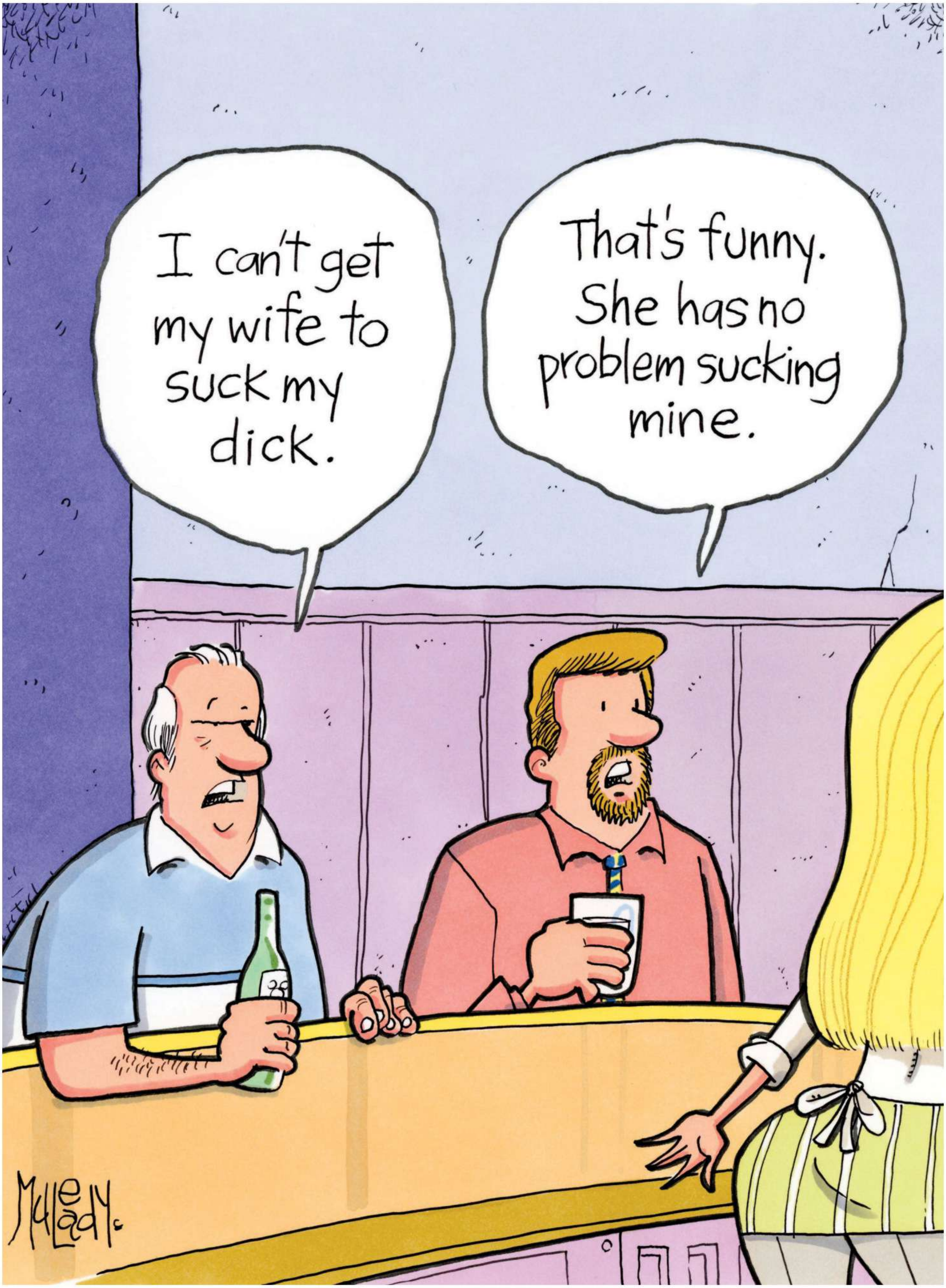
Silence fell over the congregation.

In the back pew a little old lady struggled to stand. Finally, in a frail voice, she cackled, "Rain is also a gift from God, but when we get too much of it, we wear rubbers."

The entire congregation chimed, "Amen."

HUSTLER Humor jokes are provided by our readers. If you've heard a gut-buster lately, send it to HUSTLER Joke Page, 8484 Wilshire Blvd., Suite 900, Beverly Hills, CA 90211, or by email to *HUSTLER@LFP.com*. If we print it, we'll send you 25 bucks!


MY SON IS IN BIG TROUBLE! HE WAS CAUGHT HAVING SEX WITH HIS TEACHER!
HEY! ISN'T YOUR BOY HOME-SCHOOLED?!
WINNER


I can't get my wife to suck my dick.
That's funny. She has no problem sucking mine.
McLeod.

WOMEN TATTOO IT BETTER

BY JOSH CHESLER

PHOTO BY MEG McNIEL

FROM GROUNDBREAKING TATTOOISTS TO TODAY'S RISING STARS, MEET AMERICA'S AMAZING FEMALE INK ARTISTS.

KADRIYA TRUVILLION

Kadriya Truvillion knows that she breaks a lot of old stereotypes about the tattoo industry. Not only is she a thin Black girl working in an industry full of bearded white guys, but she's also gay, a bit of a video game nerd and completely uninterested in the "tough" image that comes with tattoo culture. In short, she's not who people expect to see when they walk in the door of Purple Panther Tattoos in Los Angeles.

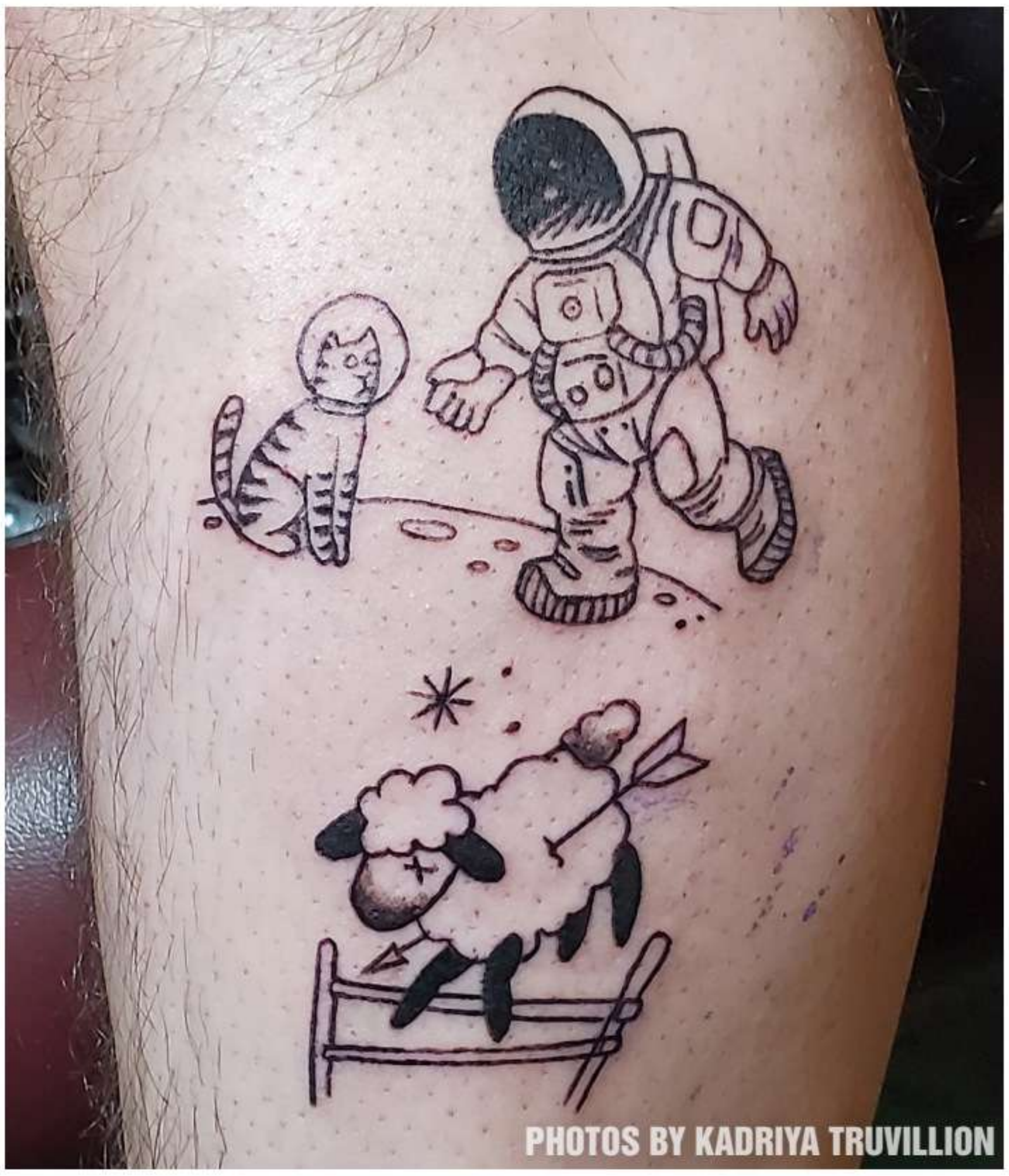
"Being the only Black female in my shop, I thought it was going to be more of an issue than it is," Truvillion said. "To be honest, it's not that big of an issue, and it's something that I can step up and conquer with no problem. Tattooing big dudes can be intimidating at first, but once you start talking to them and the jitters calm down, everyone ends up being pretty nice."

Truvillion is a part of a new breed of tattooers who grew up drawing their favorite cartoon characters (for her, it was Teenage Mutant Ninja Turtles) and never worried about preserving the underground subculture the art form has long outgrown. But that's not to say the young tattooer isn't appreciative of the history and traditions of the trade—she just doesn't need a subculture based around raucous parties at best and racism and sexism at worst.

Conversely, it's the history of women in her field that really means the most for Truvillion. Although she only started tattooing in 2016, she knows what so many went through just to force open the door for people like her. And now she wants to do her best to earn their respect.

"There are so many really, really talented women who came before me, and then here I am just trying to get my sweat—so to speak—in," Truvillion said. "There's still so much that I have to learn, and it can be pretty daunting sometimes, but I love it. There have been moments where I've felt overwhelmed or outclassed, but I just keep my head down and keep doing what I'm doing. I feel like I'm getting better every day."

Today it's hard to find a tattoo shop that doesn't include at least one female artist. Following the explosion of popularity in the 2000s, thanks to shows like *Miami Ink*, tattooing was never going to return to the exclusionary boys' club it once was. But it took a lot of effort to get to that point. Despite the fact that women have likely been tattooing as long as men have—with artists like Dorothy "Dainty Dotty" Jensen making names for themselves 70 years ago—the equality between genders took decades to catch up. >>



PHOTOS BY KADRIYA TRUVILLION

But that equality may have never happened without pioneers like Kari Barba and Debra Yarian blazing the trail for generations of women. Neither of them ever realized the impact they'd have on the industry; yet their similar stories of development and success helped to permanently put female tattoo artists on the map.

Both Barba and Yarian went on cross-country journeys to establish themselves early in their careers. Then they both settled down somewhere they could own an influential shop and see their children—and possibly grandchildren—grow into tattooers themselves.

For Yarian, that location was Anchorage, Alaska, where she owns Eagle River Tattoo with her husband Don. It's a far cry from her Brooklyn-based upbringing, where she worked as a go-go dancer before meeting an opportunistic tattooer while the art form was still illegal in New York City. And a vastly different lifestyle than Yarian experienced when she traveled the U.S. from one military town to the next to maintain a steady stream of tattoo-ready clients. But as someone who's witnessed the ink world for 40 years, Yarian is hopeful the next generation will benefit from the same youthful energy—and occasional ignorance—that carried her through.

"I did my first tattoo in Arizona, and then we drove back to the East Coast and set up in New Jersey—where I was tattooing on my own, with very little guidance, when I was only 19 years old," Yarian said. "I was just sort of thrown in—and then I got pregnant at 19 and a half, but I didn't know any other women at the time, so I didn't have any model for how to do any of it.

"At the time, it definitely wasn't as safe for women, and there were just so many different challenges," Yarian continued. "All you have to do is watch a show like *Mad Men* to see how society's attitudes were toward women when I started tattooing. When I would tell men that I was a tattooer, they would ask if I did 'massages' or anything as well. It was sort of a letdown for some people when I would tell them that it wasn't a front and I was really a tattooist. I don't know if I was just naive or what, but I always thought that was crazy."

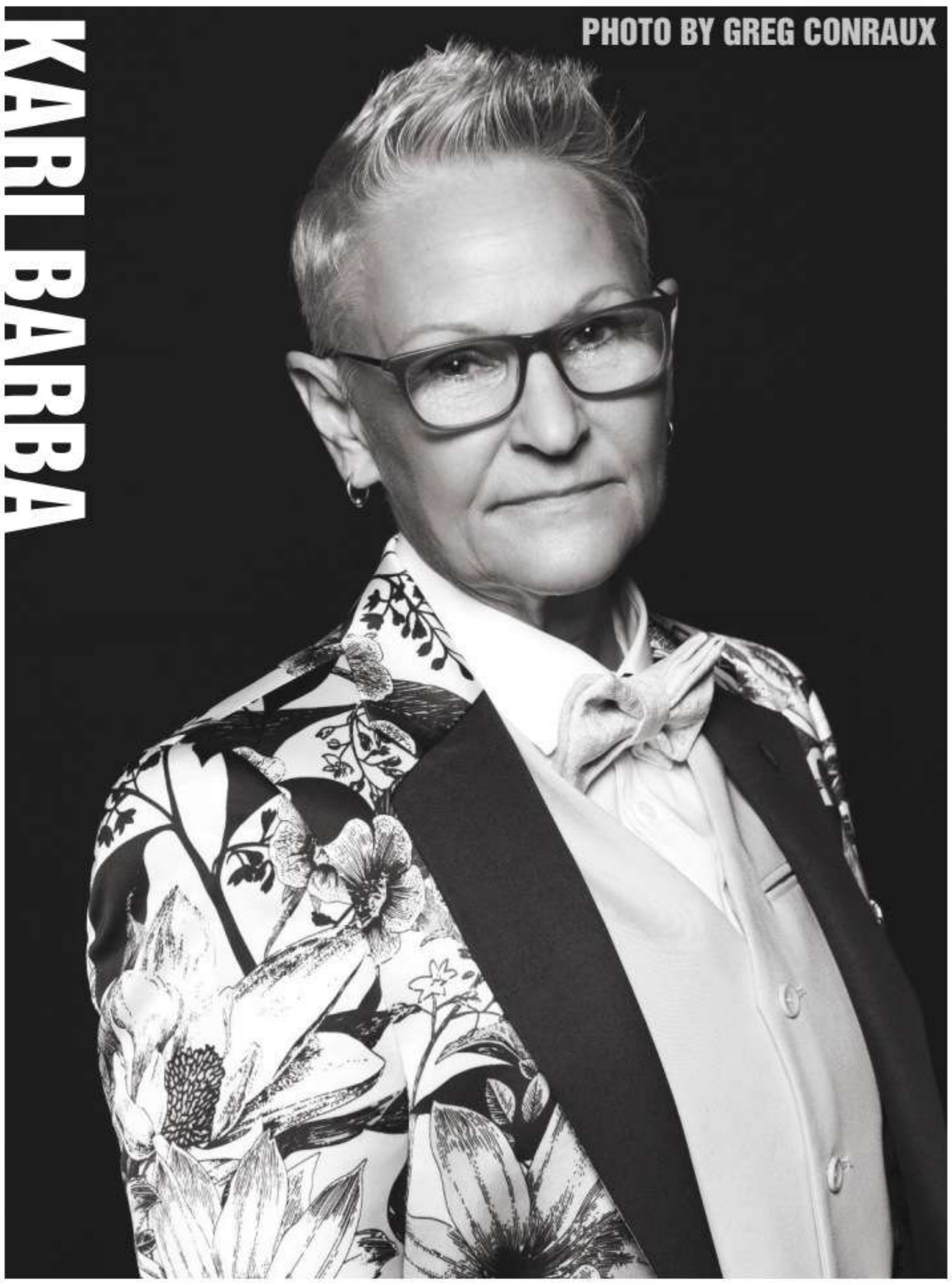
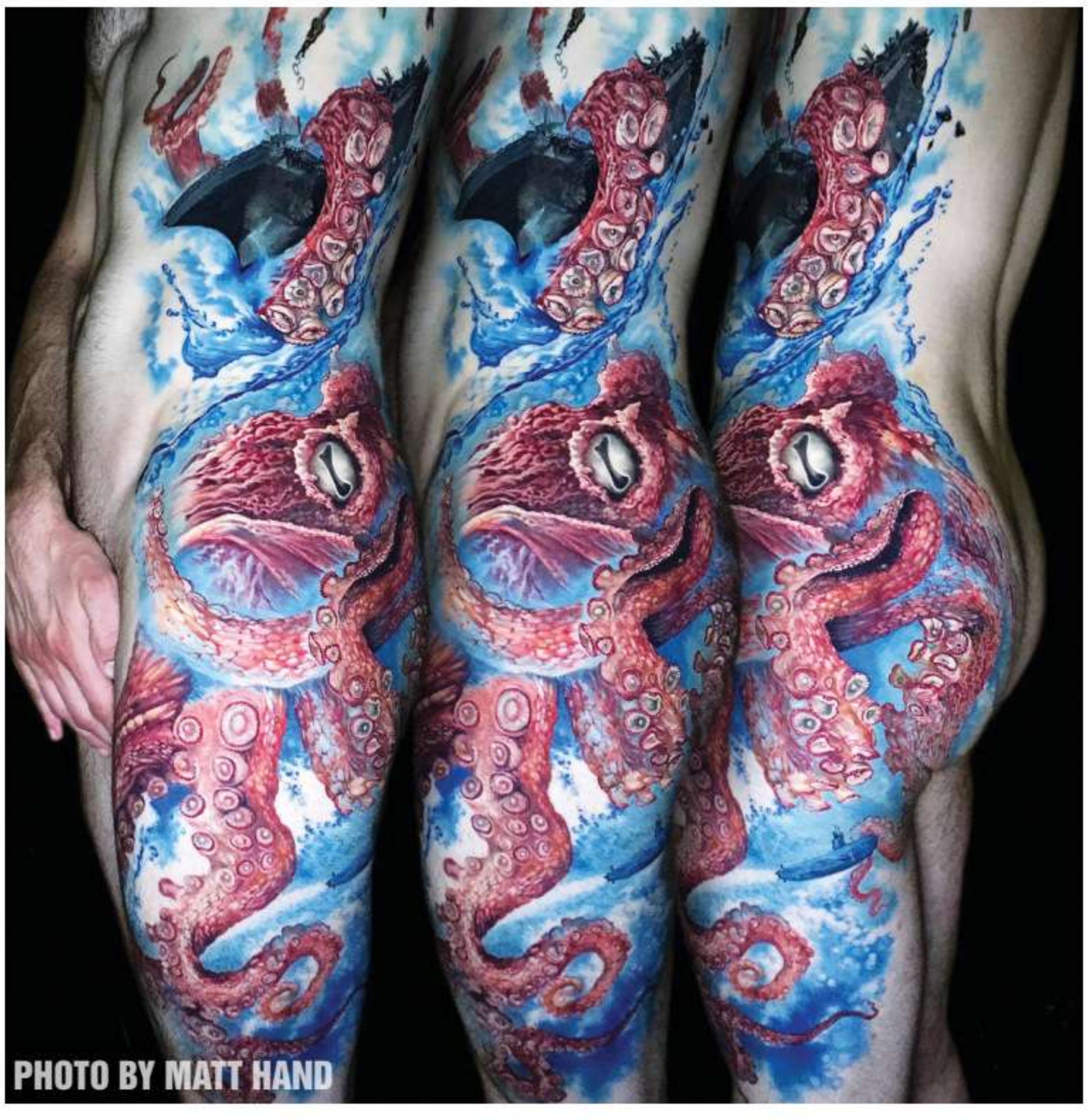

KARI BARBA

PHOTO BY GREG CONRAUX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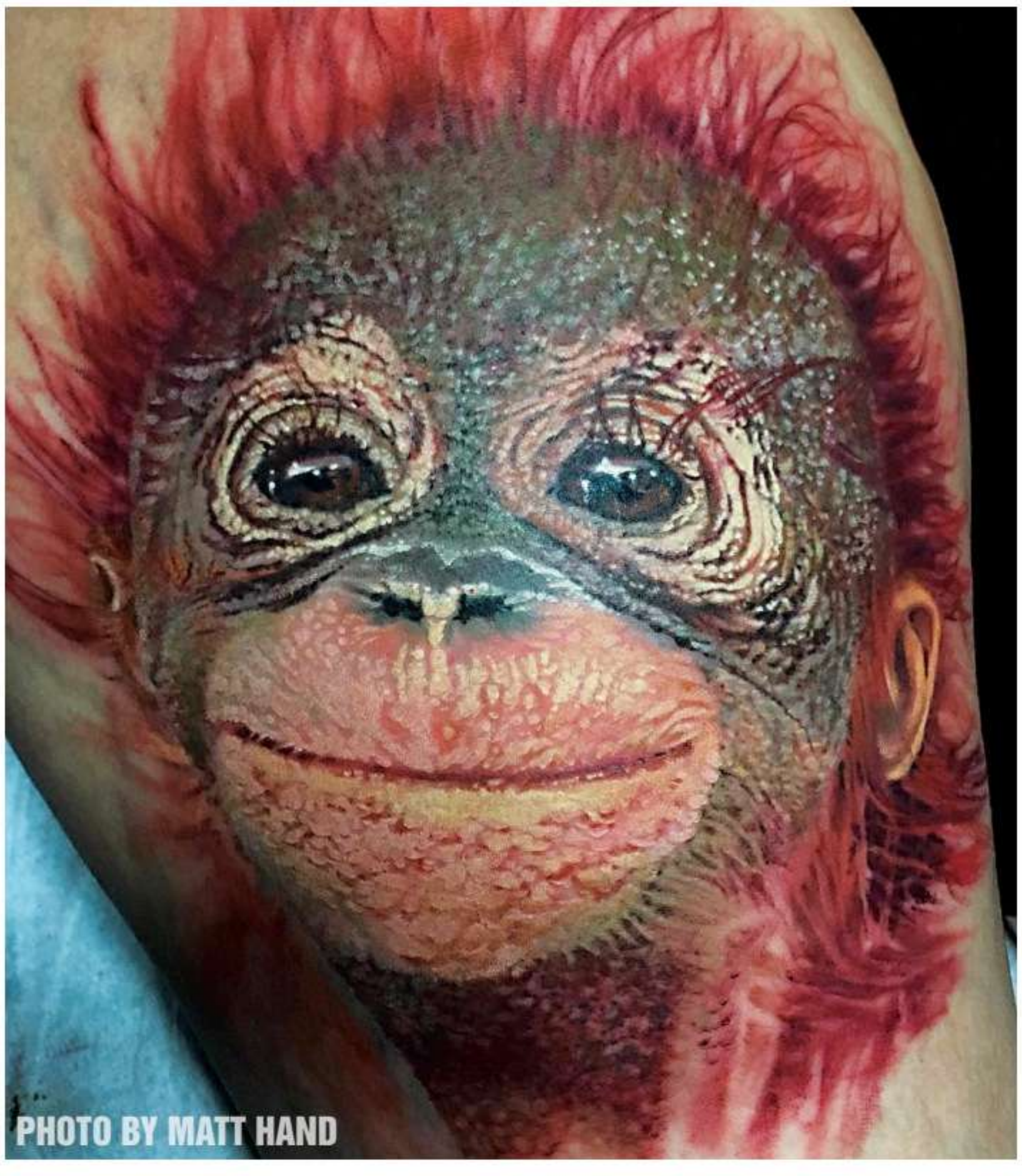


PHOTO BY MATT HAND

PHOTO BY DEBRA YARIAN

DEBRA YARIAN

PHOTO BY NICK YARIAN

PHOTO BY DEBRA YARIAN

No matter what guys thought of her professionalism back in the day, the young tattooer wasn't about to let it slow her down. In her rebellious late teens and early 20s, Yarian was doing things her way, regardless of how the rest of the industry felt at the time. She and Barba were similar in that regard.

Barba's work in Southern California became a major factor in popularizing color realism throughout the '80s and '90s, when many other artists believed that detailed tattoos had to be done in black and gray. It helped her become one of the only women regularly featured in tattoo magazines, before the internet and social media, and she remains one of the most respected tattooers and shop owners in the world.

"When I started tattooing, it was very difficult to get help from a tattoo artist—and not just as a woman, but because it was a very hidden industry," Barba said. "Then the tattoo shows came out on TV and showed the general public the different styles and what could be done. That sparked it into becoming a much more open and sharing industry, where tattoo artists wanted to show people how they did something. It's a star mentality now, with people who have millions of followers and are on TV. They're celebrities, whereas [tattoo artists] didn't even want to be known in the old days or even say they were a tattoo artist because it made you a rebel.

"When I opened my first shop, I was only 23, and I was the youngest person in the shop," Barba continued. "It's quite strange for me to see someone who's 23 now and telling me that I'm such an inspiration or that it's great to see how I've come into this business, because in my eyes it just happened by accident. I'm just older than them, and I happened to be in the right place at the right time. It wasn't that I set out to do any of that; it just kind of happened. I'm glad that it happened that way, and it's a great honor, so I try to help any of these younger women that I can."

By the early 2000s, Barba had become an icon in the industry and opened up multiple locations of Outer Limits Tattoo throughout Orange County. And when Bert Grimm's World Famous Tattoo, the longest-running tattoo shop in America, closed its doors in 2002, Barba was convinced by late tattooing legend Rick Walters to purchase the historic shop at 22 Chestnut Place in Long Beach. As the last remaining artifact of what was once America's greatest tattooing scene, its longtime manager wanted to make sure it remained in deserving hands. >>

In the years that followed, Barba revitalized the legendary Bert Grimm's World Famous Tattoo into a new location for Outer Limits, complete with a museum dedicated to the history of the shop and surrounding area. Although some of the more misogynistic old-timers weren't thrilled about the legacy being passed down to a woman (or a member of the LGBTQ community), the backing of an industry patriarch like Walters, combined with Barba's own experience, made it the obvious choice for most of the industry.

Today Outer Limits walks the fine balance between honoring the history of Bert Grimm's while maintaining a world-class modern tattoo shop. With a diverse roster of elite artists, Barba's inclusive touch can be felt alongside the decades of tradition that line the walls, floors and fixtures that the owner chose to keep and update rather than swapping out entirely.

"[Owning the shop] is another great honor, and I remember one time when [legendary tattoo pioneer] Lyle Tuttle said to me, 'This falls on your shoulders now,'" Barba said. "I told him 'It doesn't fall on my shoulders because it doesn't feel heavy.' I don't feel like it's something that I have to support; I feel like it's something that supports me. It's about all of those people who have come before us and walked through those doors and tattooed or got tattooed in the Pike. There have probably been millions of people who have walked through those tattoo shops—to carry on this history for them. I'm just the one supporting them along the way. After me, I'm sure somebody else will do the same."

But while owning one of the most famous shops in history would be the high point for most artists, Barba's impact on gender equality will likely always be her greatest contribution to tattooing. For women who got into the industry before reality television and social media made it popular, Barba was one of the only visible ladies in the trade.

MEG McNIEL

PHOTO BY CHRISTY STEWART

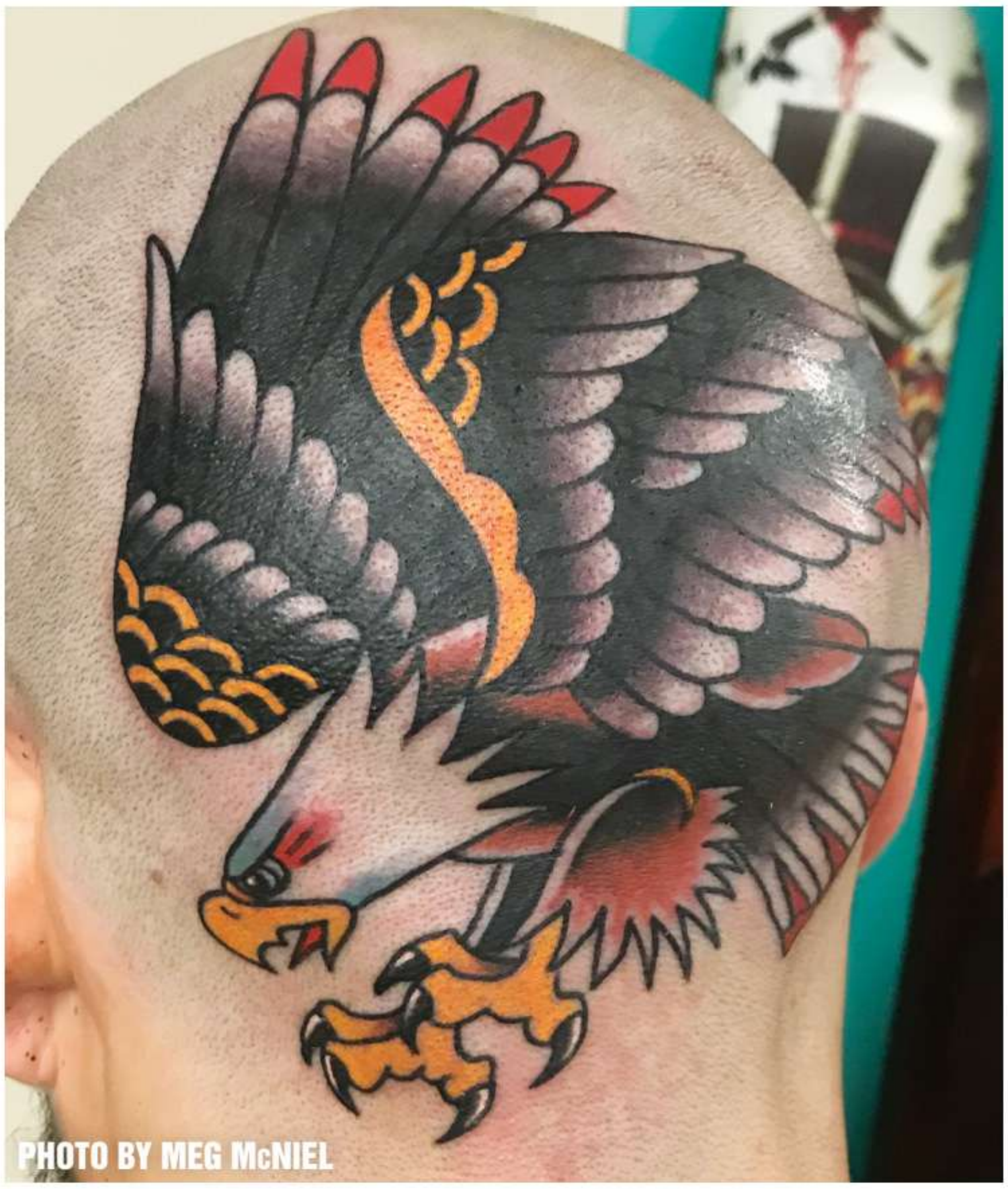


PHOTO BY MEG McNIEL

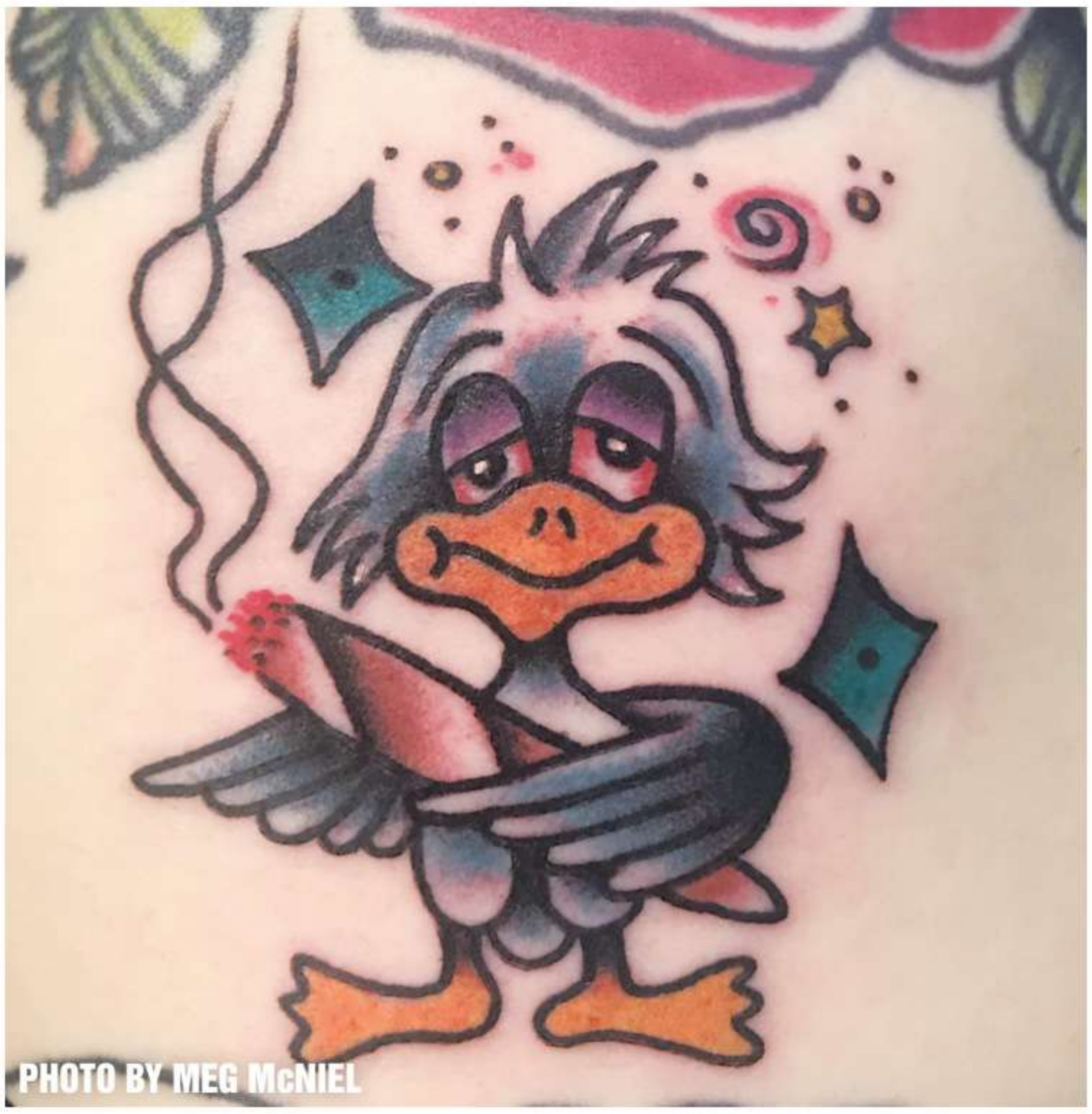
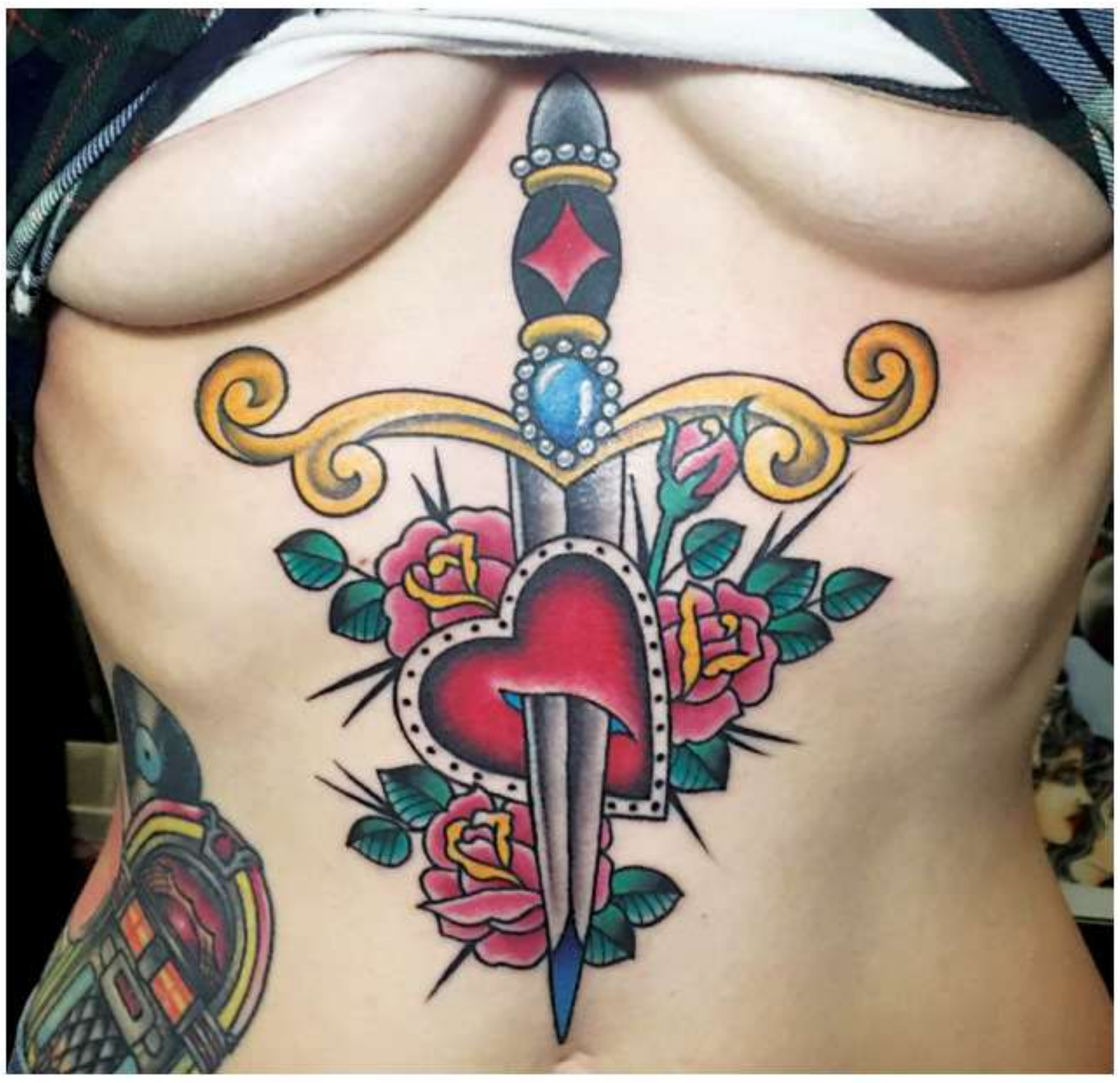
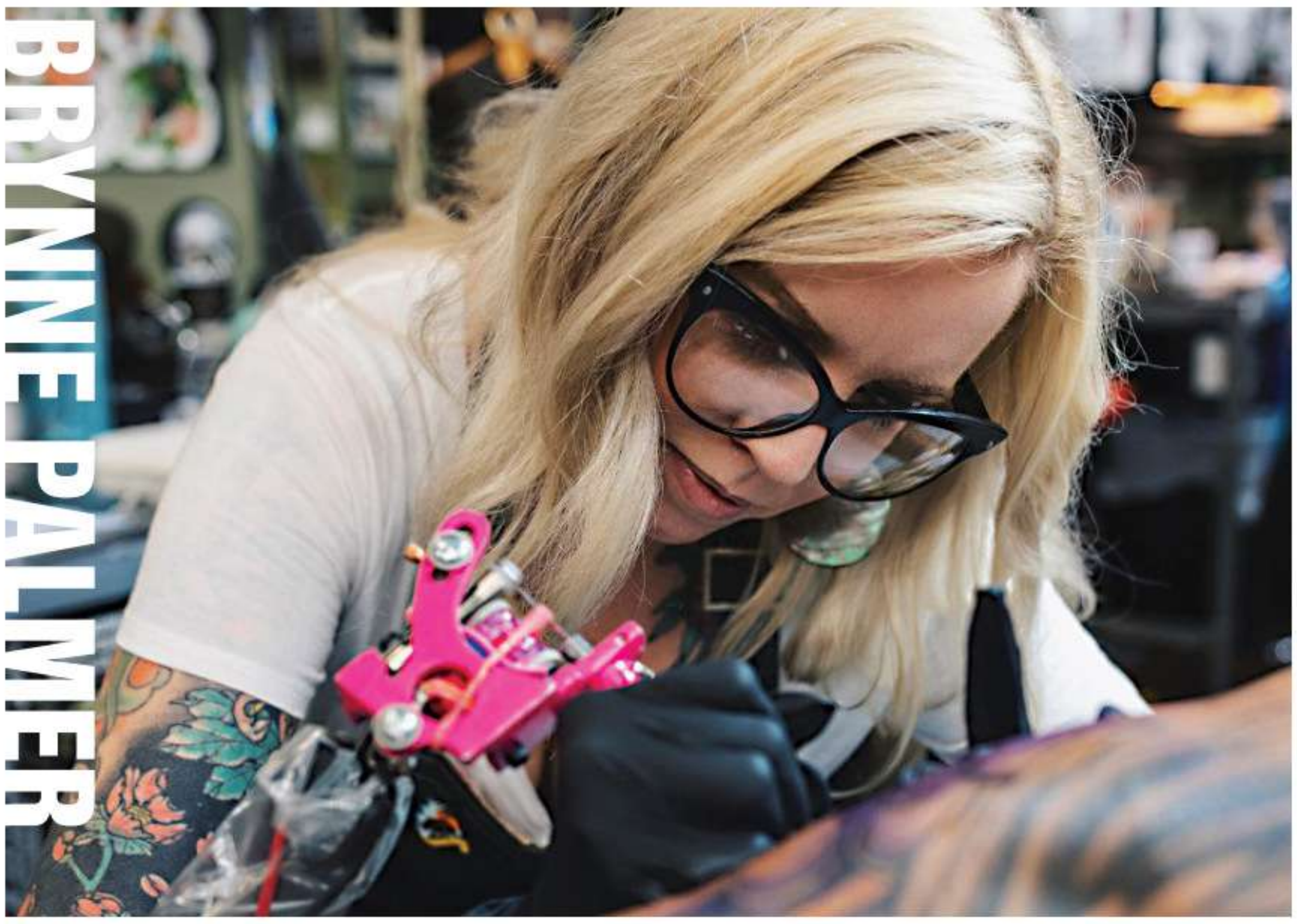
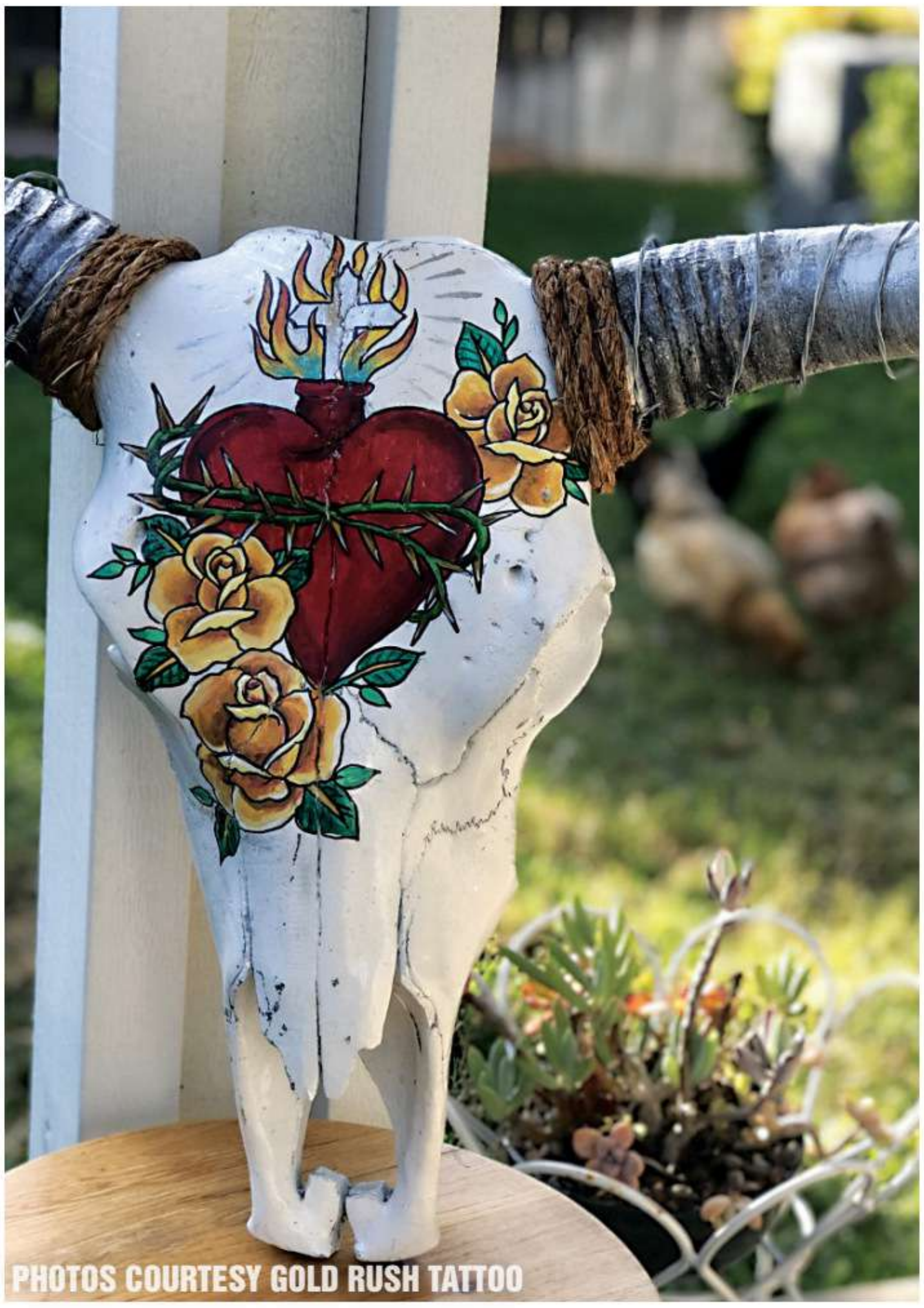


PHOTO BY MEG McNIEL





BRYNNE PALMER



PHOTOS COURTESY GOLD RUSH TATTOO

"When I started tattooing, the only names I remember were Vyvyn Lazonga and Kari Barba," said Meg McNiel, who began tattooing professionally after moving from Washington to Arizona in 2004. "There were no other women in any of the tattoo magazines. It was just all guy tattooers—except for these couple of ladies who were kicking ass back then. It wasn't uncomfortable or anything for me because I've always been comfortable with having guys as my friends—so there was no discomfort in being in an all-male environment—but it was difficult to find somebody to teach you how to tattoo or to find another woman to look up to in tattooing."

With well over two decades of experience, including roles ranging from shop assistant to shop owner, McNiel now finds herself firmly established as one of the top American traditional artists in the country. The bright and bold style popularized by artists like Norman "Sailor Jerry" Collins, Owen Jensen and Bob Roberts is often stereotyped as being done by burly biker types rather than hockey moms in their early 40s, but that stereotype may have actually helped McNiel to define her signature style.

The Phoenix-based artist never wanted people to judge her work for being too feminine or dainty. Instead, she maintains the old-school approach of only using the handful of colors available to tattooers several decades ago (red, blue, green, yellow, brown and black) and makes sure to lay each one of them on thick enough that no one would consider her tattoos "weak" or "girly."

"I never wanted my stuff to look like it was done by a girl because the whole industry was dominated by men, and it wasn't a good thing when people would say 'It looks like a chick did that,'" McNiel said. "They always said that because the tattoo itself wasn't bold enough or strong enough and there wasn't enough black. It wasn't a compliment back then like it can be now—actually, you probably wouldn't even say that anymore."

Now the owner of a private studio, after deciding she didn't need the headache of owning one of Phoenix's busiest shops, McNiel's clientele grows quickly through the internet and referrals. In fact, her two sons, now in their early 20s, bring their friends in to get tattooed. McNiel sees her children's referrals as proof that her kids weren't scarred too badly by growing up in tattoo shops, even if it meant unconventional Thanksgiving dinners with some of her misfit colleagues and receiving some odd looks at school events, hockey tournaments and parent-teacher conferences. >>

"I don't remember my boys ever being upset or embarrassed that I was a tattooer, but I was obviously always different from the other moms," McNiel said. "I know there were times when the other parents didn't want to talk to me because they weren't comfortable around me, but whenever I did get the chance to talk to one of them, we'd always end up getting along great—although I did get mistaken for their babysitter a couple of times."

Of course, McNiel isn't the only mother whose children grew up in tattoo shops. Barba's son Jeremiah spent the vast majority of his childhood in parlors and is now a world-renowned tattoo artist in his own right, while Yarian's children have all followed in their parents' footsteps—some even work in the family shop. While every child goes through periods of thinking their parents are the lamest people on the planet, there's something to be said for how frequently this art form is passed down to the next generation within families.

"Whenever I teach someone to tattoo, I just teach them the technique so they can do with it what they want to do," Barba said. "I tell them, 'Don't tattoo like me. Tattoo like yourself.' I didn't actually teach Jeremiah though; I just helped him improve when he was working for me. He started out secretly—although I guess I taught him in a way since he was pretty much in the house or the shop since he was born. It just became natural for him, but it's really been great to see him and everyone I've apprenticed take their love for this industry and make it grow."

No matter how important a name like Yarian or Barba might be within tattooing, their respective children's work needs to speak for itself if they're going to maintain enough clients to pay the bills. Nepotism is a tough sell when your job is putting permanent artwork on people's skin, so a proper tattoo education—combined with natural artistic talent—is necessary for any multigenerational tattooing family. Even if it's a little different than most family businesses, there's still a significant amount of pride involved.

> **"I NEVER WANTED MY STUFF TO LOOK LIKE IT WAS DONE BY A GIRL BECAUSE THE WHOLE INDUSTRY WAS DOMINATED BY MEN, AND IT WASN'T A GOOD THING WHEN PEOPLE WOULD SAY 'IT LOOKS LIKE A CHICK DID THAT.'"**

"I've heard a lot of tattooers say 'Oh, I would never want my kids to get into tattooing,'" Yarian said. "Of course you want your children to be happy. I look at my kids, and at first I thought it was kind of strange because people would look at us like a circus family, but it's a great compliment, in my opinion, that my children would look at their father and me and want to be like us. That says a lot to me."

Even outside of tattooing families, the increased popularity and acceptance of the art form means that kids from any background are now seeing it as a viable career path. While that may come with its own set of problems—like unscrupulous tattoo schools attempting to cash in on unknowing 18-year-olds—it's also made the conversation between parents and their tattoo-loving teenagers a lot easier than when Brynne Palmer did it when she was 15.

"At the time he said, 'Well, if you want to get tattoos so much, why don't you just be a fucking tattoo artist?'" Palmer said. "That was the moment it all just kind of clicked for me. Every school project and everything I did from that point on was all about learning how to become a tattooer."

A couple decades later Palmer's glad she didn't let her father's disapproval sway her from her goal. Still, Palmer can't blame her Newport Beach-based parents for not loving the idea of their bubbly blond *Star Wars*-loving teenager walking into a tattoo shop in the early 2000s.

These days it's Palmer's distinctly un-tattooer-like attitude that's made her such a hit all around the world. As one of the first Lucasfilm-certified tattooers—a membership list that's grown significantly since she initially cosplayed as Han Solo to tattoo at *Star Wars* conventions—her nerd credentials are only rivaled by her tattooing pedigree.

After apprenticing under Christine Nelson at Hollywood's Tattoo Mania, Palmer worked with numerous famous tattooers around Southern California before settling in at one of the top shops in her native Orange County, Gold Rush Tattoo. While her ability to ink in a variety of styles works with nearly any design, she still loves the sci-fi and cartoon references that many clients seek from her.

"I'm pretty honored that people want to come to me specifically for all kinds of *Star Wars* and nerdy pop culture tattoos," Palmer said. "I love doing all styles, and I'm always excited to do those types of tattoos. But it's strange how my career has taken me to be someone that people would want to seek out because of my involvement in the nerd/pop culture/*Star Wars* communities."

Palmer's nerdy specialty is a sign of not just how far women have come in tattooing, but also the evolution of the industry as a whole. Whereas older artists were often concerned with making their tattoos "tough" enough for clients who wanted to look more macho—or delicate for those who didn't want to appear too aggressive or manly—a well-designed Baby Yoda, Stormtrooper sugar skull or Boba Fett mandala works as a unisex design for any *Star Wars* fan.

Although she's best known for her video game tattoos, Harry Potter references and similar work, Star Wars Celebration is far from the only nontattoo event where Palmer has worked. For that matter, one of her most memorable weekends was actually spent at an adult convention back in the day.

"People don't come to porn conventions to get tattooed," Palmer laughed. "I wasn't really busy there, but I did two or three Jenna Jameson logos and ended up going to the bathroom at the same time as her—where she proceeded to tell me that she wasn't wearing any underwear."

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AUTUMN FALLS

BARELY LEGAL #167: COLLEGE NERD CREAMPIES

HUSTLER VIDEO. DIRECTOR: B. SKOW. STARRING: JANE WILDE, AUTUMN FALLS, ANNY AURORA, NATALIA QUEEN, DAMON DICE, RICKY SPANISH, JASON MOODY & QUINTON JAMES.

In the 1984 trash-cinema classic *Revenge of the Nerds*, a group of geeky college outcasts exacts vengeance against their douchey archenemies in part by besting their rivals in a series of competitions. *Barely Legal #167: College Nerd Creampies* takes a different approach in depicting egghead triumph. In this offering, sexy but lonely intellectual babes snatch the ultimate prize: gooey loads of ball batter pumped into their neglected nether trenches. Mammoth-mammed sexpot Autumn Falls plays a bespectacled math geek with a raging sex freak inside of her demanding to be unleashed. She fantasizes about seducing her classmate, and soon enough he's spanking her delicious rump with a ruler and teasing her nipples with a pencil. A fervent cram session ensues. Mr. Math Nerd is built like a rake handle, but he has a tree branch sprouting from his groin. After the scrawny geek unloads into Falls' twat, she scoops out the nut nectar out and laps up a few tastes, then kisses her beau right on the lips. Natalia Queen, a pert-assed blond science geek who gets wet over the periodic table of elements, turns in a scene that's nearly as funny as it is sexy. A biology student in search of a serum to prolong orgasms, Queen tests her invention over a series of jill-off sessions in a comical montage that will have viewers laughing and spanking simultaneously. The sweet smartasses of *Barely Legal #167: College Nerd Creampies* bring new meaning to the phrase "stroke of genius." Order today by calling 800-763-8271 ext. 7651. **—Pico D. Ribibi**

NATALIA QUEEN

ANNY AURORA

JANE WILDE

MARLEY BRINX

ANYA OLSEN

DP ME VOL. 9

HARDX. DIRECTOR: MASON. STARRING: MARLEY BRINX, ANYA OLSEN, JANE WILDE, VIENNA ROSE, MICK BLUE, JOHN STRONG & RAMON NOMAR.

More doesn't always equal better. Take *DP Me Vol. 9* for instance, which doubles up on the dick factor but ultimately comes off a little bit half-assed. The video starts on a high note, with petite fuck puppet Jane Wilde decked out in her debauched-schoolgirl best and going on about how excited she is about sharing her first DP with her fans. "I feel like they're going on this journey with me of my sexual exploration," Wilde declares. So the viewer locks arms with Wilde and skips merrily down Two-Dick Lane with her, and it's an enjoyable little jaunt indeed. Mick Blue and John Strong pounce on Wilde, and in short order she's pierced yapper-to-crapper on their steely pricks. Wilde's face lights up with wonder, astonishment and perhaps a touch of discomfort as her snapper and bung are pierced simultaneously. Game as always, she then successfully crams both thick cocks into her kisser at once. If you're squeamish about prick-to-prick contact, you might want to look away. Then again, if such things make you uneasy, a DP video is likely not for you anyway. From this high point, alas, the returns start to diminish. Blue and Strong again team up to put petite dirty blonde Anya Olsen through her paces, and maybe it's just that they're a little fucked-out after working over Wilde, but the scene lacks the same lap-swelling *oomph* of its predecessor. And the scenes only deteriorate from there. *DP Me Vol. 9* starts out stiff, but deflates pretty quickly. **—P.D.R.**

VIENNA ROSE

JANE WILDE

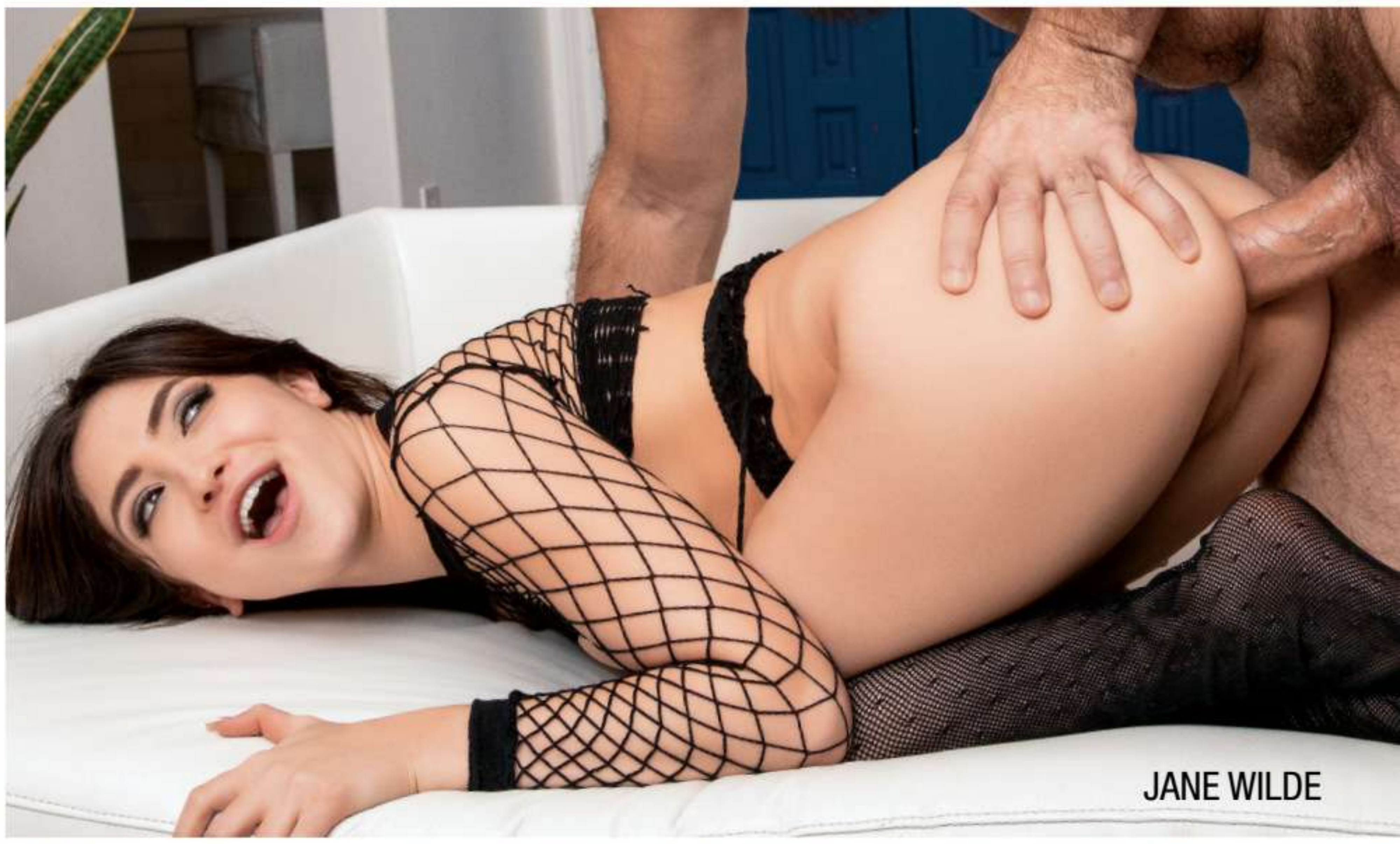
GIA DERZA

MANUEL OPENS THEIR ASSES 7

JULES JORDAN VIDEO. DIRECTOR: MANUEL FERRARA. STARRING: JANE WILDE, GIA DERZA, SAILOR LUNA, NELLY KENT & MANUEL FERRARA.

Anyone familiar with a Manuel Ferrara offering knows what to expect from *Manuel Opens Their Asses 7* (as if the title itself wasn't enough of a giveaway). Which isn't to detract from the fact that the man is very good at what he does—he has a particular set of skills, which are put to gratifying use here. Petite brunet beauty Jane Wilde starts things off by playing with her plump pussy lips. But really, in a video like this, Wilde's snatch is a mere appetizer to the main course. To that (rear) end, Wilde quickly shows off her anal elasticity, squeezing a bejeweled butt plug in and out of her asshole with her flexing sphincters and impaling her shitter with a sword-length sex toy. Wilde's rectal pliancy is put to the test by the blood-swollen beast that dangles between Ferrara's legs. After a thorough tenderizing from Ferrara's meat mallet, Wilde's dick-battered innards resemble raw hamburger. Bon appétit! Gia Derza is another tempting piece who ends up pinned on Ferrara's fleshy skewer. Derza sports a bodaciously bouncy butt that should, theoretically, provide some cushion from Ferrara's penile pummeling. And maybe it does. But the pinhole-size pooper between Derza's bulbous cheeks is shown no mercy; by the time Ferrara's done dilating Derza's dirt chute, you can practically hear the wind whistling through her lower intestines. *Manuel Opens Their Asses 7* is all it's cracked up to be. **—P.D.R.**

NELLY KENT



JANE WILDE

SAILOR LUNA

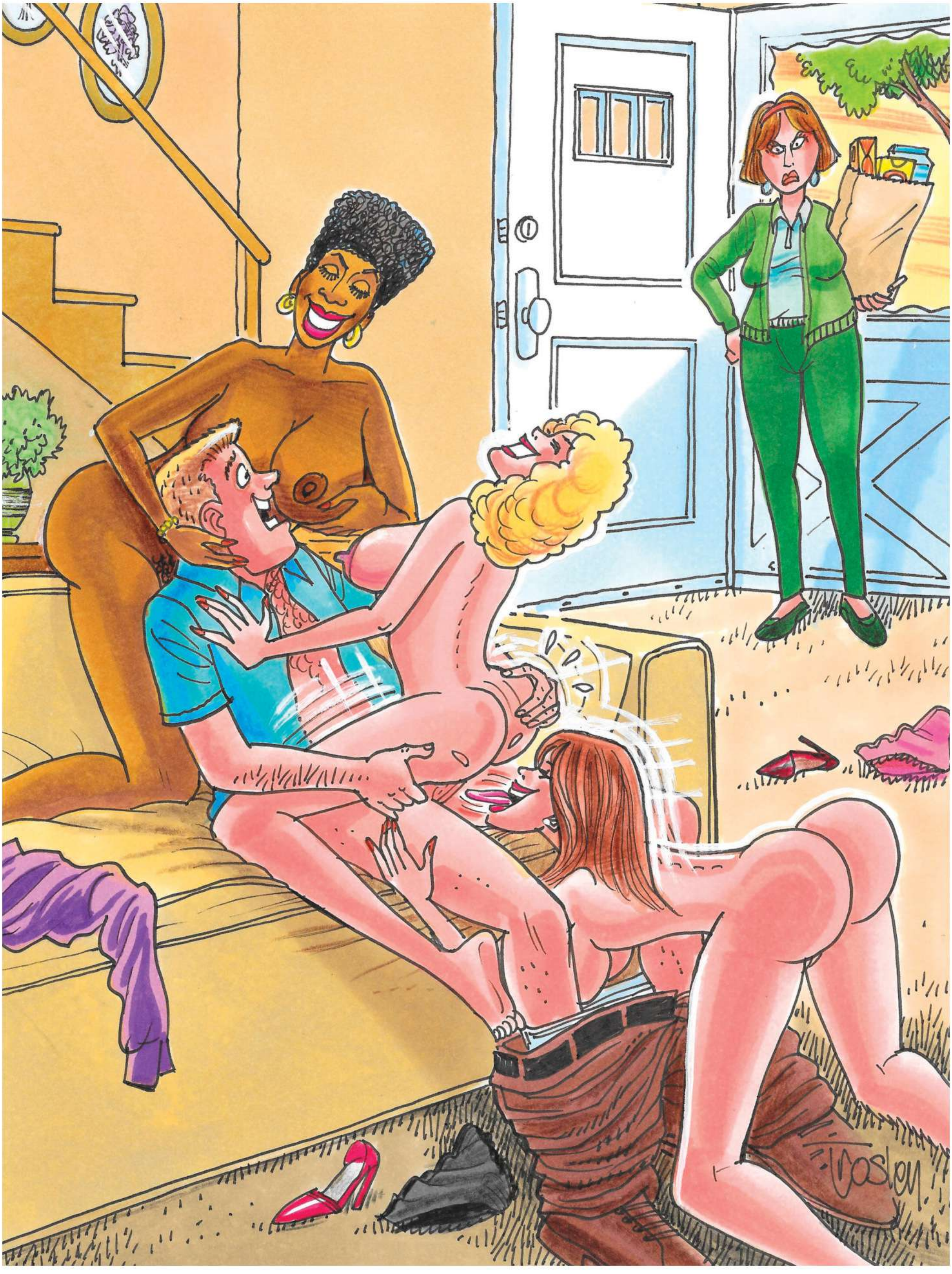
JENI ANGEL

SINFULLY SEXY

PHOTOGRAPHY BY
LARRY FLYNT PRODUCTIONS

I may be an angel, but I'm a devil between the sheets. Every day I like to chill naked, just touching myself. I've always known I was a sexual person. Before I got into the industry, I had been thinking about it for a while. When I decided I was ready, I dove right in. I'm pretty comfortable on set, so nothing has been too awkward. But one of the strangest things I've ever done on camera is give a footjob. I've also had my toes sucked, but I kept laughing so much that it ruined the scene. I'm pretty ticklish!

"I shoot porn and make content for money and adventure. I've discovered things about myself. For instance, I can squirt. I like hair pulling and getting rough, but my number one turn-on is kissing. With girls or guys, it doesn't matter. Kiss me everywhere."



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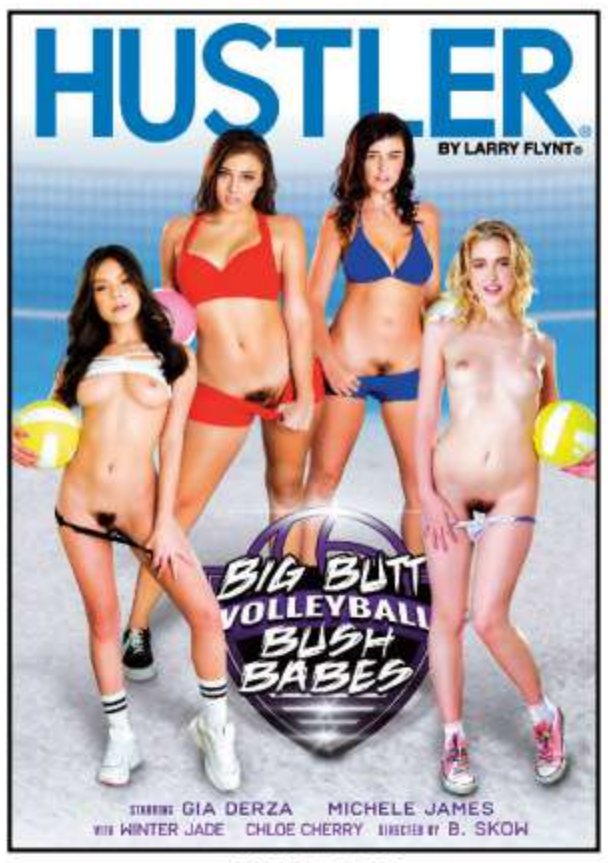
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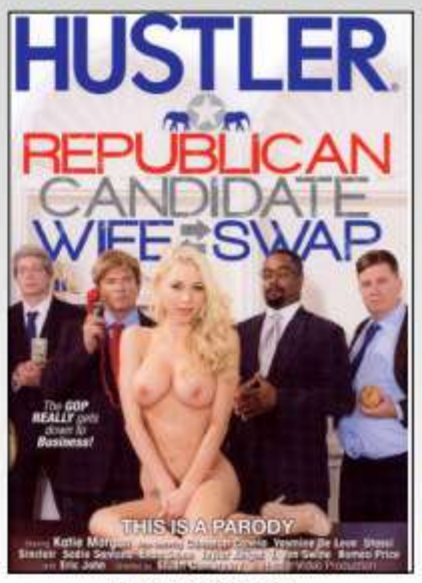
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NADIA FOX

Canada's Nadia Fox, 27, is elated to be in HUSTLER because it's more than a place to show off her shapely body. "It's controversial and an American classic," says the "sensitive and smart" exotic dancer from Chilliwack, British Columbia. When the 5-foot-7 eye-catcher isn't titillating an audience, she has a bevy of pastimes. "I love golfing, shopping, spending time with my dog and pole dancing with my girlfriends," Nadia tells us. Her musical playlist is extensive—Lana Del Rey, The Weeknd, Nine Inch Nails, Kings of Leon and Muse—and she digs the TV shows *Entourage* and *Weeds*, as well as the flick *Dude, Where's My Car?* As for sex, Nadia has preferences she's eager to share: "I'm a sensual, straight woman. Men tell me I'm incredibly sexy, and we always have amazing sex. My favorite thing is being cuddle-fucked. Being squeezed real tight while being fucked real hard makes me feel secure." Nadia also reveals, "I get off on having a nice set of balls in my mouth. It's my secret fetish. I love balls!" Wrapping up her *Beaver Hunt* round, Nadia urges, "Please tip your strippers, pay for your porn and never give up on true love!" —*Photos by Anthony Randall*

"My fantasies are making love under a waterfall and squirting for the very first time."

Twitter & Instagram: @RealNadiaFox

Happy Birthday!

November 1 is Larry Flynt's birthday, and we're giving him a hearty shout-out along with a half dozen Beavers who'll also be blowing out candles this month. What a stellar ensemble! Luna Levé is a Southern California photographer, and Esmi is an aspiring mainstream actress from Florida. Missouri native Zoe Clark is establishing herself as a skinbizzer, Jessa Blue is a train-watching buff from Pennsylvania, and Texan Candii Staxx is an exotic entertainer. Finally, camgirl extraordinaire Melody Wylde from Arizona is a former Beaver of the Year. Happy birthday, Larry! Happy birthday, luscious ladies! And thanks for wearing your birthday suit in Larry's mag.

LUNA LEVÉ

ESMI

ZOE CLARK

JESSA BLUE

CANDII STAXX

MELODY WYLDE

MEGAN MAIDEN

"It was always my dream to be in a magazine," declares Megan Maiden, 23, a college student from Beverly, Massachusetts. "Besides, I *love* posing nude." Admittedly "down-to-earth, kindhearted and empathetic," Megan has personality traits befitting someone majoring in psychology and criminal justice, but during a break from school the 5-foot-7 New Englander has other things on her mind. "I enjoy dancing, hiking, art and spending time with the people I love," Megan discloses, taking us to her amorous kicks. "I'm bisexual and very seductive," she avows. "Typically I'm more aggressive when pursuing sex with men. Women make me nervous, so I end up being predominantly passive with them." What makes Megan "extremely passionate" is foreplay. "I love everything about getting ready for penetrative sex," she explains. "Being all over each other and mixing in lots of oral. I could do that for hours!" Megan, who once had sex in a Revolutionary War graveyard, has two more risqué revelations: "I can never just watch TV with a guy. I have to suck his dick while we do it! And I love the feeling of anal, but I don't do it enough."

—Photos by Wolf Whistle Studio

"One of my fantasies is doing really badly in class and having my professor make me give him sexual favors in order to pass me. Another fantasy is hosting a girl-girl orgy with all my closest friends."

Instagram: @MeganMaidenXX
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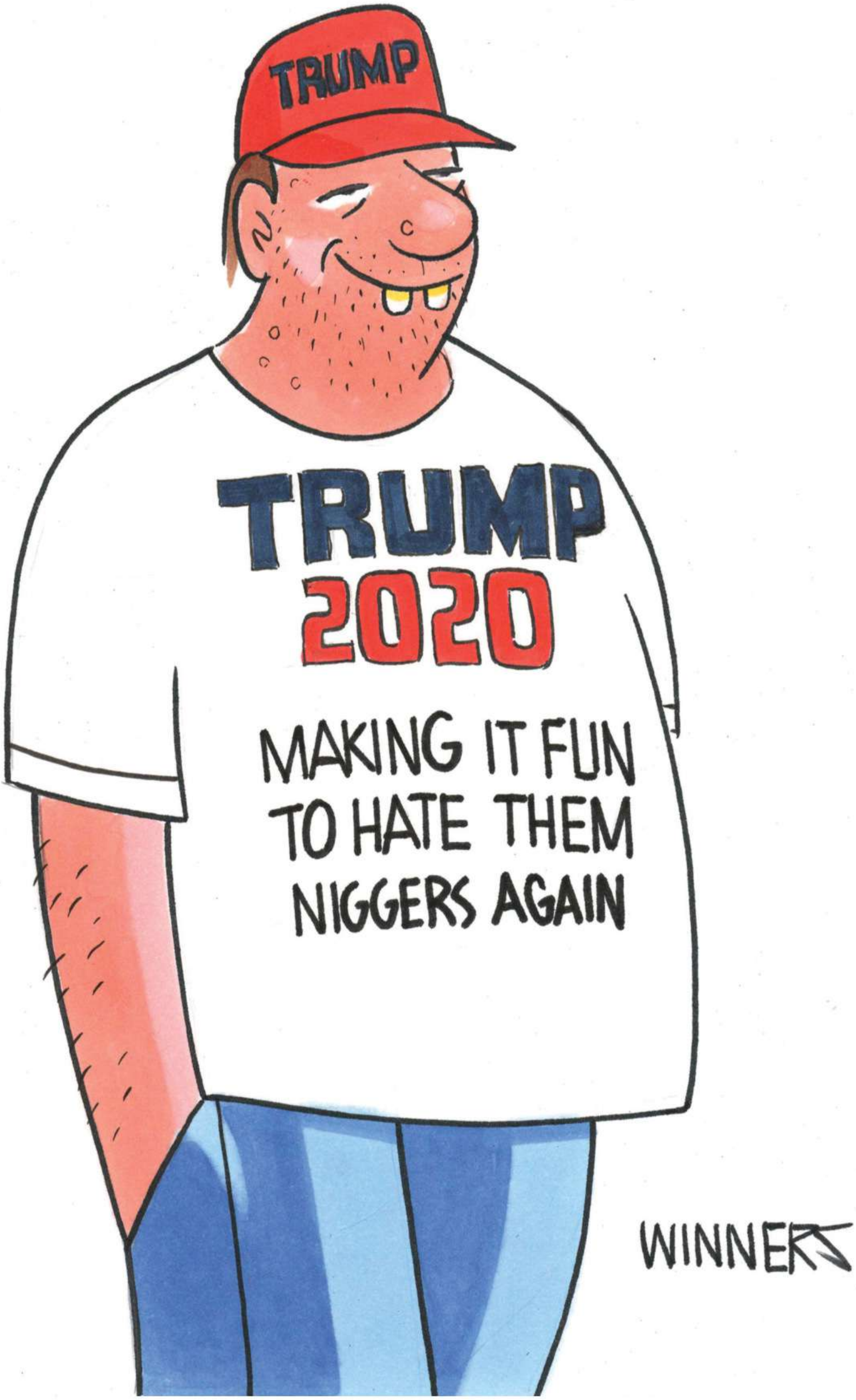
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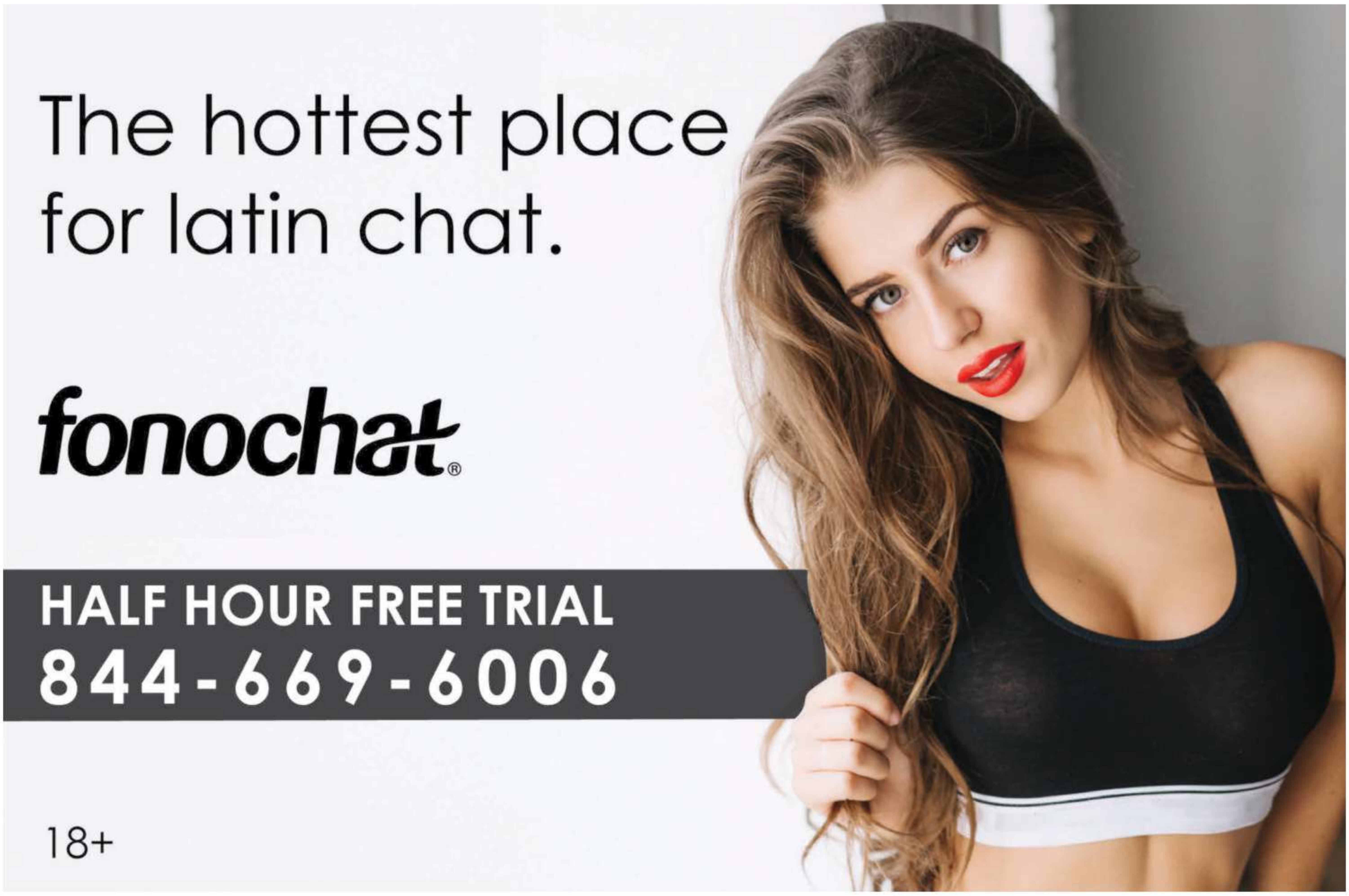

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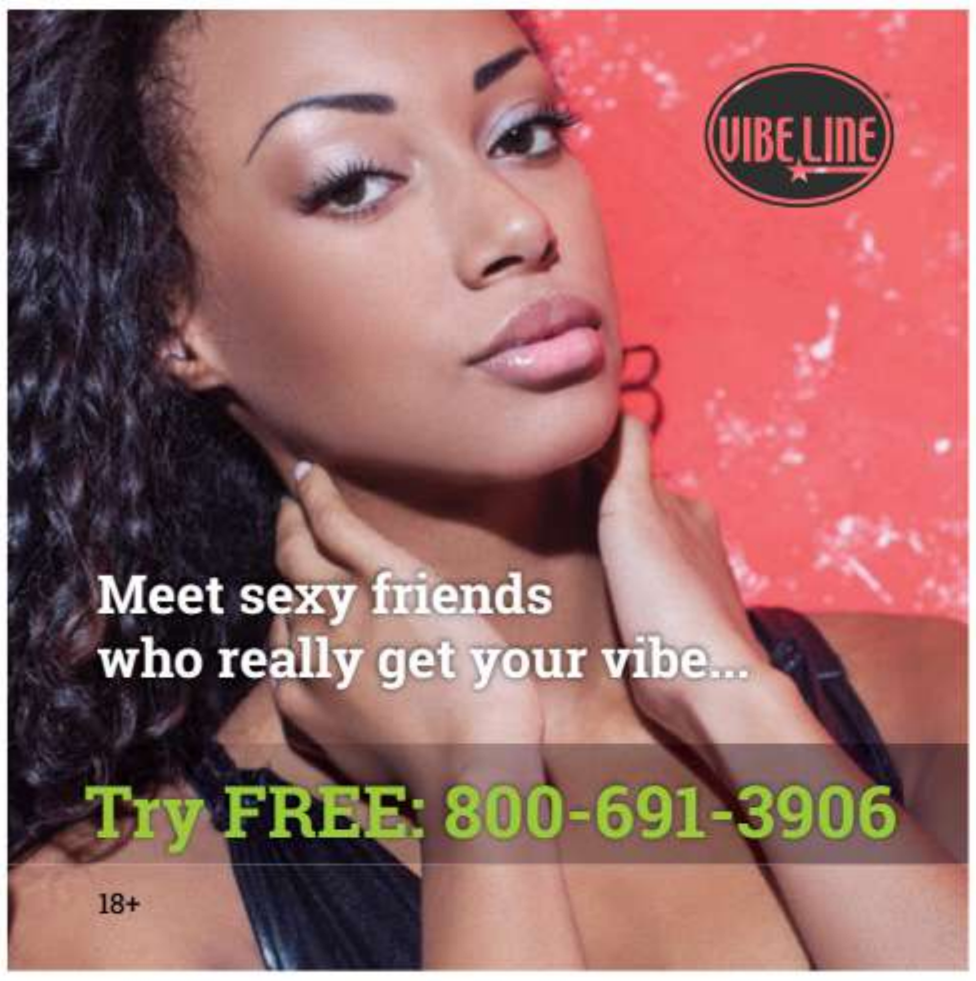

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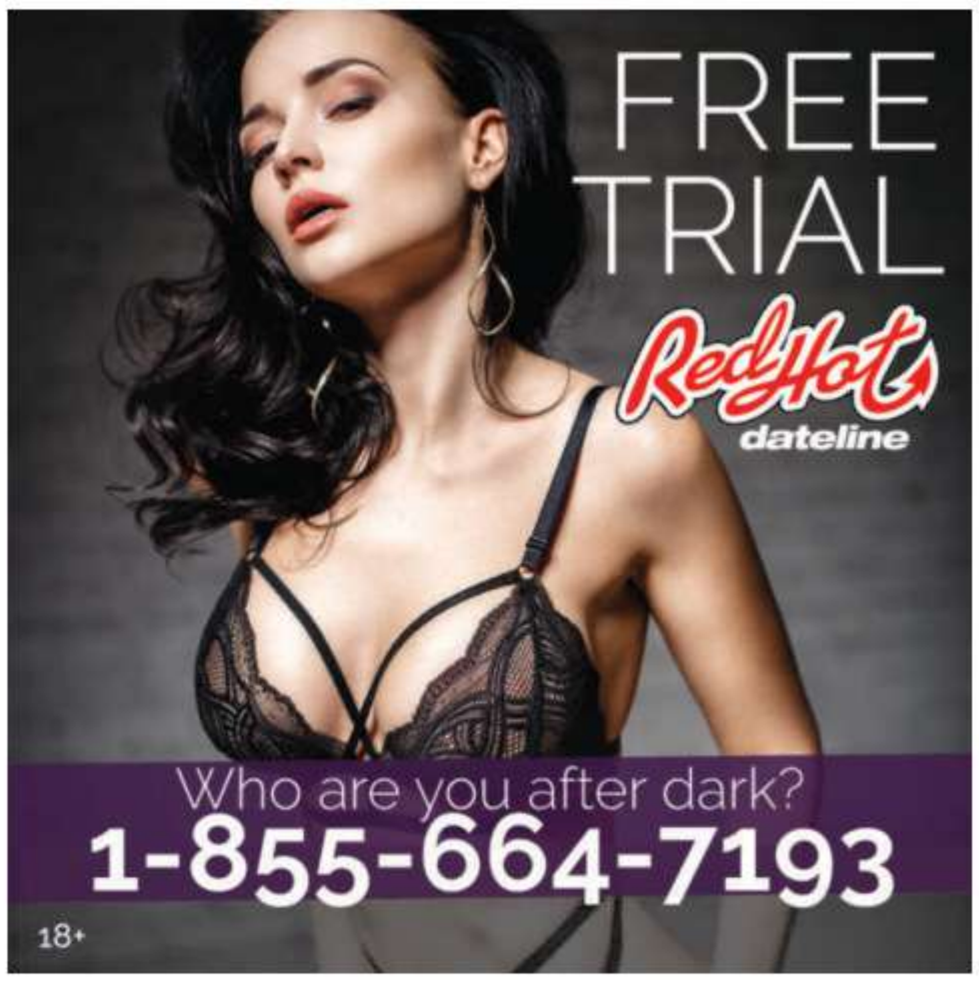
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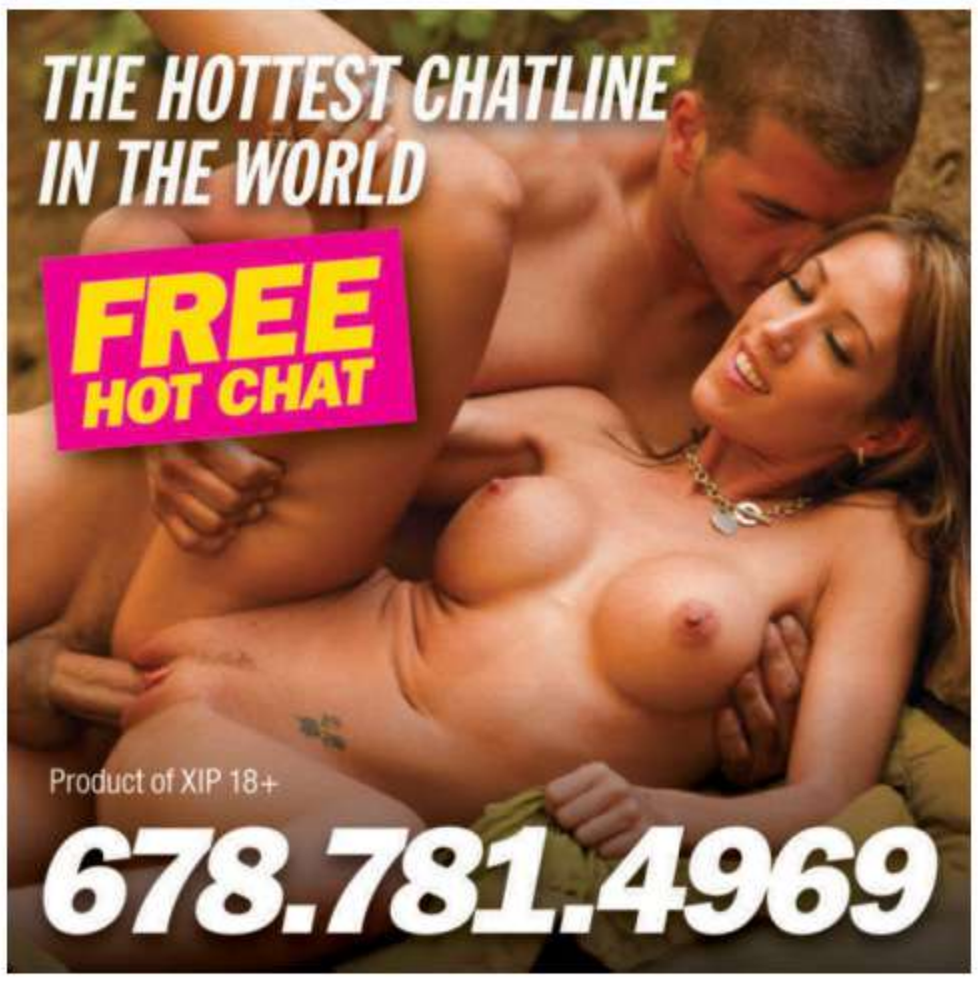

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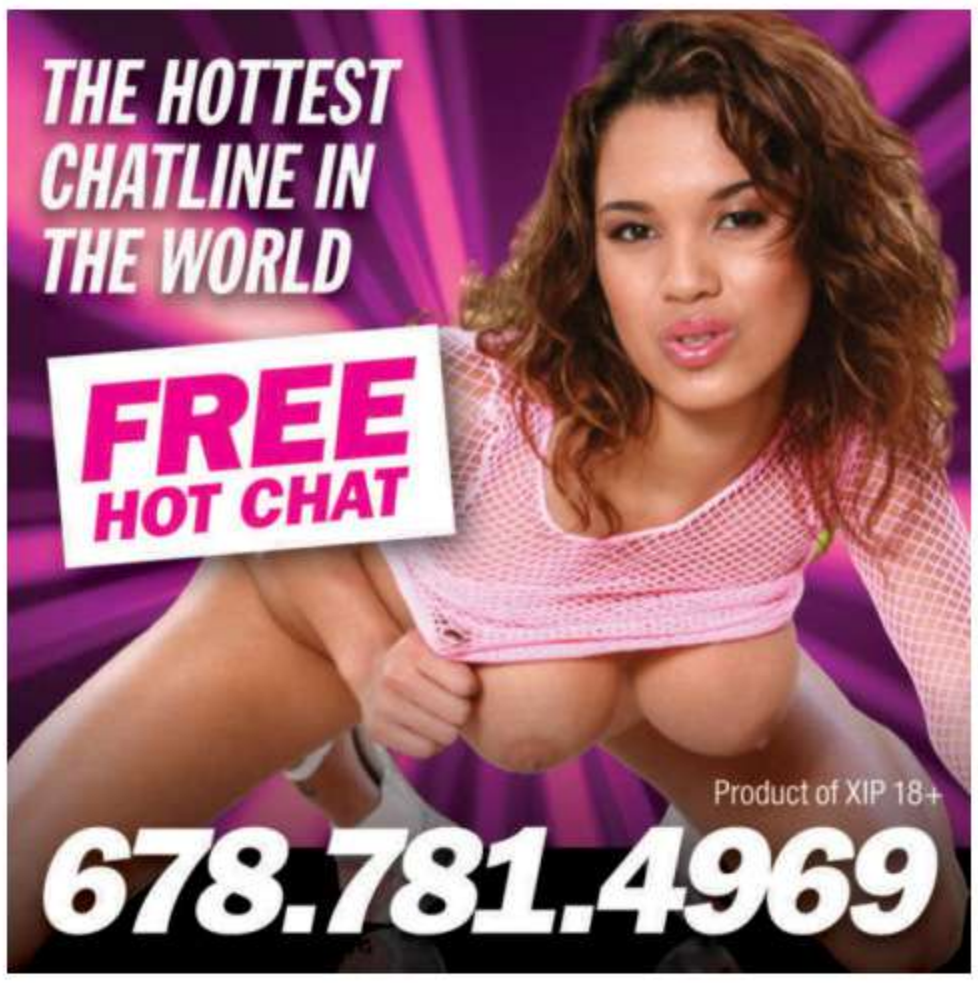

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When hardbodies **Betty Sue** and **Fallon** hit the sand, they always get a rush, and sometimes that natural high carries over into other activities. After surfing the dunes, the clit lovers take turns riding each other. **Betty Sue** spreads wide for **Fallon**'s tongue, which probes her slippery slopes, then returns the favor by devouring **Fallon**'s mound.

SOON

THE DECEMBER ISSUE GOES ON SALE NOVEMBER 24, 2020 | VISIT OUR WEBSITE AT HUSTLERMAGAZINE.COM

PHOTO BY JUSTINE UNGARO

JUDY GOLD

She's a comedy Amazon—a stand-up true believer who refuses to curb her act or her speech in the face of today's repressive PC climate. Join the delightful Ms. Gold for a cheerful chat about gallows humor, the First Amendment and *Mommy Queerest*. Interview by T.S. Farley.

PORN & RACISM: A PATH FORWARD

From groundbreakers like Heather Hunter to her own experience as a performer, author Jessa Jordan looks back at the history of racism in porn and proposes a path forward toward a more equitable adult entertainment industry. Progress emerges when innovation excels!

I'LL FUCK YOUR DAD

In a somewhat questionable experiment, daughters vie to seduce their best friends' fathers. Tight, barely legal pussy and mouthful tatas—really, what man can resist? Starring Spencer Bradley, Jazmin Luv, Nikole Nash and Kenzie Madison. Photography courtesy HUSTLER Video.

SOFI RYAN

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